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*Spring, 1957*

VOLUME XXII



NUMBER 3

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# The Southern Speech Journal

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# The Southern Speech Journal

VOLUME XXII

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## SAMUEL SHAW'S WORDS MADE VISIBLE (1678-1679)

R. H. BOWERS

*Censure:* I would haue ne'er a cunning Schoole-Master in England. They make all their schollers Play-boys! Is't not a fine sight, to see all our children Enterluders? Do wee pay our money for this? Wee send them to learn their grammar, and their Terence, and they learn their play-books? well, they talke, wee shall haue no more Parliaments (God bless vs) but an' we haue . . . painfull good Ministers to keepe Schoole, and Catechise our youth, and not teach 'hem to speake Playes. . . .

Ben Jonson, *The Staple of News* (1626), III, iv, 43-54 (Oxford ed., VI, 344-345).

ONE OF THE IRRITATING limitations of historical research is that we so often can only record and discuss what has been preached, rather than what has been practiced. In few fields of investigation does this threadbare generalization apply more stringently than in the field of pedagogy, where proposed reform has to become a welcome part of institutional practice in order to be realized. The modern scholar reads the reforms advocated by the famous English or continental educators of the Renaissance with an unanswerable question in the back of his mind: what were the schools actually like? Were they replicas of Dootheboys Hall where Nicholas Nickleby ushered for a while? Were children whipped and birched merely for being slow of wit? Fortunately we have some knowledge of practice: we can scan the disciplinary regulations of some schools and assume that the conditions which these regulations were designed to correct did exist to some degree.<sup>1</sup> We know that some reformers urged that language (reading and writing; or the trivium

*Mr. Bowers (Ph.D., Yale, 1935) is Professor of English at the University of Florida. The material for this paper was gathered while the author held a Folger Shakespeare Library Fellowship during the summer of 1956; it is reproduced herewith through the kind permission of Dr. Louis B. Wright, Director of The Folger Shakespeare Library.*

<sup>1</sup>See J. Howard Brown, *Elizabethan Schooldays* (Oxford, 1933), pp. 113-140.

of grammar, rhetoric, and logic) be taught by the conversational or colloquy method, and that busy makers of textbooks for schools like Erasmus or Vives, were happy to supply this demand; we know that debating (it was usually called disputation) was a constant school and college exercise;<sup>2</sup> and we know that academic drama was often invoked to give students poise and facility in speaking Latin or their own vernacular.<sup>3</sup> The school play, as we might expect, was normally performed only on a festive occasion, but some schoolmasters became so enamored of theatrical performances that they made them regular institutions. Johannes Sturm, who founded his famous gymnasium at Strassburg in 1537, is reported to have made his students act a new play every week, so that they might perform the entire repertory of Plautus and Terence in about six months. It has accordingly been observed that if Plato's *Republic* had been among the schoolbooks at Strassburg, the boys would have understood Plato's remarks on the drama.<sup>4</sup> An obscure English schoolmaster who might have agreed with Johannes Sturm on the pedagogical value of theatrical performances is the topic of this paper.

The grammar schoolboys of Ashby-de-la-Zouch, in the western section of Leicestershire, had two good headmasters, both Cambridge men, at the beginning and at the end of the seventeenth century. John Brinsley the elder (fl. 1620), a puritan divine who had proceeded M.A. at Christ's College, Cambridge, in 1588, was the headmaster during the first two decades; Samuel Shaw, a non-conformist divine, a graduate of St. John's College in 1654, was the headmaster from 1668 until his retirement (he died in 1696).<sup>5</sup> Ashby-de-la-Zouch enjoyed a reputation for puritanism and non-conformity dur-

<sup>2</sup>The following examples of debate topics, apparently used at Oxford in the late sixteenth century, illustrate the conservative nature of collegiate education: they are taken from the anonymous *De Philosophia, Panathenaicae Duae: in comitis Oxonii habitae* (Oxford ?, 1585; STC 19887): and run as follows: An australes aquilonaribus sint ingeniosiores ? (sig. A 3<sup>r</sup>). An facilius voluptati quam irae obsistatur ? (sig. B 2<sup>r</sup>). An ex ignobilioribus metallis aurum elici possit ? (Sig. B 2<sup>r</sup>).

<sup>3</sup>See *Cambridge History of English Literature*, III, 482; T. H. Vail Motter, *The School Drama in England* (London, 1929).

<sup>4</sup>See Foster Watson, *The English Grammar Schools to 1660* (Cambridge, 1908), p. 318.

<sup>5</sup>For short biographies of these men see DNB; there is a sympathetic notice of Brinsley in Wallace Notestein, *The English People on the Eve of Colonization: 1603-1630* (New York, 1954), p. 127.

ing the seventeenth century;<sup>6</sup> and both of these men had difficulties with the Anglican dispensation because of their outspoken views. Both men did a considerable amount of writing on topics dear to seventeenth century educators, and generally dear to their profession: morality and grammar. And the interesting thing about both of these men is their baconian practicality, and their liberal and progressive attitude towards pedagogy: the title of one of Brinsley's books is *Ludus Literarius* (1612; STC 3768) significant in itself, wherein one of the interlocutors, Philoponvs, who appears to voice Brinsley's own opinions, states: "Let the school be made vnto a place of play: and the children drawne on by . . . pleasant delight. . . ." (p. 10). Samuel Shaw wrote three plays for his charges to perform: *Words made Visible, or Grammar and Rhetorick accommodated to the Lives and Manners of Men* in two parts (1678-1679; Wing S 3050), the second of which constitutes the main subject of the present paper; and *Poikilophronesia, or the Different Humours of Men* (1692; Wing S 3042), which the title-page states had been performed "in an Interlude at a Country-School" on December 15, 1691.<sup>7</sup> All of these plays have a definite pedagogical purpose: to inculcate in the students who memorized their parts grammar, rhetoric, and something of what we today might call social or individual psychology, to say nothing of attempting to condition the students for the great battle of life.

Before a description of these plays, a comment on Shaw's preface to *Words Made Visible* is in order. After complaining that "now nothing but what is outlandish obtains, so that French noise is generally prefer'd before English sense," he states his purpose clearly: he says that his design is to write "an innocent Satyre to promote Morality," which is conventional jonsonian theory; and I shall resist the temptation to digress on a fruitless speculation as to what extent participation in theatrical activity moulds the moral character of youth. His second point is that his plays contain "no gilting wench out of Terence and Plautus, or any of the more smutty scenes of later dramatists." Shaw does not identify what he considers to be a "smutty scene"—perhaps Wycherley's *Country Wife* of 1675? Now Shaw's second point deserves comment, for one of the central problems of the sixteenth century humanists was to provide their

<sup>6</sup>See *The Victoria History of the County of Leicester* (1907), I, 376.

<sup>7</sup>Gertrude L. Woodward and James G. McManaway, *A Check List of English Plays: 1641-1700* (Chicago, 1945), Nos. 1127, 1128.

students with dramatic texts which would teach indirectly colloquial Latin, but which would not introduce students of a tender and hence presumably an impressionable age to a naughty world contaminated by the *lenones* and the *meretrices* of Plautus and Terence. German humanists solved this problem by providing suitable texts of their own: first by writing plays on biblical themes: for tragedy, the stories of Judith, Susanna, or Esther poured forth; for comedy, the prodigal son theme provided picaresque action topped with a happy denouement; secondly, by revising Terence, as in the *Terence Christianus* (1595) of Cornelius Schonaeus, rector at Haarlem, which became enormously popular throughout Europe as a school textbook.<sup>8</sup> Shaw likewise prefers to provide suitable texts for his students; and he continues by stating that his plays "were composed for private diversion, and acted by the lads of a country school," and "intended only to modulate the tone of voice in youth and bring them to a convenient assurance and apt gesture, such objects (as more familiar and agreeable) may be as proper, and far more useful than the bullying tricks of blustering Ajax, the dull story of an amorous sot . . . ; Schoolboys cannot but be hugely pleas'd to see those eight crabbed tyrants [the parts of speech], that haue so oft occasion'd their smart, now brought to the bar and contributing to their diversion; to find rhetorick, that was their toil become their pastime, all the most useful tropes and figures, first, properly explained, and then aptly illustrated in facetious reflections on the lives and practices of men." This third doctrine, that of alleviating toil for the slower students by pastime was a fundamental part of early humanist doctrine which parallels the Renaissance adoption of the horatian contention that poetry teaches delightfully. Recognizing that excessive stress on memorizing grammatical rules was apt to become toilsome, the humanists subordinated this feature of their pedagogy; furthermore, they made a realistic distinction between the study of language, which is professional, and the study of a particular lan-

<sup>8</sup>On the German humanists, see Charles H. Hefford, *Studies in the Literary Relations of England and Germany* (Cambridge, 1886), pp. 70 ff.; the view of a modern classical scholar that there is "nothing in the plays of either dramatist [Plautus and Terence] that could be dangerous to the morals of the Roman audiences or interpreted as an incentive to corrupt conduct" would have been acceptable to few sixteenth or seventeenth century schoolmasters: see George E. Duckworth, *The Nature of Roman Comedy* (Princeton, 1952), p. 304. See also Paul Dittrich, *Plautus und Terenz in Pädagogik und Schulwesen der deutschen Humanisten* (Leipzig, 1915).

guage, which is practical. Erasmus suggested that "the child is to be captivated by the story as to forget that he is learning a lesson"; Colet said that "besy imytacyon with tongue and penne more auayleth shortly to gete ye true eloquent speche, than all the tradycons/ rules and precepts of maysters"; Elyot called grammar "but an introduction to the vnderstandyng of auctors . . . if it be to long or exquisit to the lerner, hit in a maner mortifieth his courage."<sup>9</sup>

The basic assumption of the schoolmaster has to be that there are valid rules and practices for correct (grammar) and effective (rhetoric) speech and writing which can be taught to the young and applied by them. Doubting Thomases have often doubted, finding solace in the dictum that *poeta nascitur non fit*; and argued that rhetoric cannot make an orator — a fair sampling of such doubt was voiced by that truculent baconian and anti-aristotelian John Webster in his *Academiarum Examen* of 1654 (Wing W-1209, p. 108). Notwithstanding, Samuel Shaw had to assume that his vocation was professionally justified; and when he went about writing his plays he had ample precedent to guide and buttress him. His most important model was the famous prose tract *Bellum Grammaticale*, by the Italian humanist Andrea Guarna, first printed at Cremona in 1511; some notion of the popularity of this tract may be gauged by the fact that it went through 103 European editions between 1511 and 1739. It was translated into English by W. Hayward in 1569; made into a Latin play by Leonard Hutton of Christ's Church, Oxford, about 1583; and formed the basis for the anonymous English academic play, c 1614, entitled *Heteroclitanomalonomia* (Folger MS 2203.1).<sup>10</sup> This play explains grammatical irregularities as the pernicious influence of the spoken language on the written by an allegorical civil war between two powerful kings in the realm of Syntax: noun (Poeta), and Verb (Amo) with their respective cohorts, both of whom are attempting to control Oratio (or rhetoric). The civil war is finally settled by the decisive intervention of famous grammarians such as Priscian, Robinson, or Lily.

<sup>9</sup>These citations are taken from P. L. Carver's excellent introduction to his edition of Palsgrave's 1540 translation of the famous Latin academic play *Acolastus* for *The Early English Text Society*, Original Series No. 202, 1937, pp. lxii-lxv.

<sup>10</sup>See F. S. Boas, *University Drama in the Tudor Age* (Oxford, 1914), pp. 255-265.

Shaw constructs his plays on similar lines, as will be evident as the content of his plays is now set forth.

The first part of *Words Made Visible* presents the grievances of the eight parts of speech auditioned by Gymnasiarches, the Lord Lieutenant, and the commissioners Amo, Doceo, and Lego, before the portal of languages (*Janua Linguarum*); as well as the defense of their alleged lack of loyalty to be presented by the respective eight parts of speech. Verbum, for example, concedes that, like a strong barony, "we are many," that "we keep a pompous retinue," but asks "what reason has his Majesty to suspect disloyalty?"

Finally, after differences have been properly heard and settled, Article, attorney-general to King Syntaxis, invites the assembled to a banquet and a glass of wine. *Poikilothronesis, or, the Different Humours of Men* (1692) presents the humorous tenants of Sir Francis Freeman, a wealthy and good-natured landlord, who have come in contrasting pairs to pay their quarter rent, and who chide each other as they display their respective ruling passions. Their names are, of course, significant: Simon Shorthose, a scrupulous man, quarrels with Lawrence Large, a broad conscientious man; Benjamin Brag, a "confident huff" is played off against Harry Hare, a pusillanimous fellow; and so forth. Intermixed are the platitudinous observations of Dr. Casye, a casuistical divine, and Dr. Heyle, the local physician, who have paid a call on their friend Sir Francis. The entertainment concludes with Kester Killagrew, a "vapouring soldier," who has seen service in the Irish wars, tossing his cap in the air in honor of King William, as Sir Francis invites the company in to drink a health.

In the second part of *Words Made Visible*, after the Prologue has boasted that "Rhetorick governs all the worlds," King Eulogus (rhetoric) has divided his kingdom between his two sons: Ellogus (elocution) and Eclogus (pronunciation), with the charge that they are to propagate and augment the territorial bounds of the kingdom of rhetoric. The controversy then becomes: who has done the most to extend the domain of rhetoric; and various personified abstractions, affording acting roles to many students, appear to state their cases. A sampling follows:

(a) Hyperbole claims that not only the powerful but the common people are his subjects, as he poses such rhetorical questions as: "What is swearing, but an hyperbolical way of affirming? What is



stealing and cheating but an hyperbolical way of getting an estate?" (p. 127).

(b) Aetiology claims his power and influence on the basis of his skill in teaching men "to subjoyn a reason, and assign a cause of their words and actions. . . ." He boasts that he is "the greatest virtuoso alive; for neither the phylosophy-schools, nor the Royal Society are ever at a loss, if I be there with my occult quality." In the vein of Swift, he continues: "The physitian, tho he should happen to kill ten men where he cures one, shall yet act very rationally by the different constitutions. I haue taught the Grammarians a way, that they shall never be baff'd, and they have taught some of the pulpit men to be almost as infallible as themselves to shew a reason true or false . . . indeed I have subdued the whole world, insomuch, that even all traytors, whores, knaves, thieves, hereticks and schismatics are my clients" (pp. 143-144).

(c) Periphrase describes himself as "that figure whereby men explain one thing in many words, and by much circumlocution; so that at the first blush, you will discern that all the learned part of the world are mine; the voluminous schoolmen, the wordy doctors, the loquacious lawyers, the sweet insinuating preachers, and all the tribe of phrase-philosophers" (p. 161).

(d) Sarcasm, in a braggart vein, asks: "Do not all oppressing landlords act by me, who first make their tenants unable to pay, and within a month after the rent day, sue them for non-payment?" And the author, to show a kind of social impartiality perhaps, writes the next question for Sarcasm to deliver: "Do not all the ill tenants act by me; who first beggar their landlords ground, and then run away from it because it is beggarly?" (p. 173).

(e) Prolepsis describes himself as that figure "by whom men warily foresee, and foreseeing baffle the arguments of their adversaries." He attributes the success of the Jesuits to himself "who have [sic<sup>11</sup>] taught them a trick that they may sit at home and confute the hereticks, that are a thousand miles off . . . they shall first make the hereticks speak what themselves please, and then immediately confute what they say" (p. 132).

(f) Sermocination claims that: "I am that figure, sir, by whom men recite the words of another . . . that are of quotation, whereby

<sup>11</sup>For an important study of late seventeenth century English, see Margaret Williamson, "Colloquial Language of the Commonwealth and Restoration," *The English Association Pamphlet*, No. 73 (Oxford, 1929).

men may speak as much heresie, blasphemy, treason as they will, and yet not be guilty of any of these" (p. 170). This is but a sampling of the speeches rendered in the long procession of the dependents of Ellogus. The play concludes with a jibe by Eclogus, who had been unable to produce dependents, and hence counter-claimants, that all these tropes and figures signify nothing without adequate pronunciation, his talent, and his glorious contribution to the extension of the domain of rhetoric.

So much for the play itself. It would be misleading to suggest that since the figures of rhetoric are presented in this play as being employed for nefarious purposes that Shaw disapproves of rhetoric; obviously what he disapproves of is the abuse of rhetoric in the world of affairs. The classic example of ambiguity in the assessment of rhetoric, of course, is Plato's *Mexenus*, the meaning of which is still a puzzle to scholars as they approach that "strange blend of jest and earnest":<sup>12</sup> does Socrates merely ridicule the Attic rhetoricians for their alleged insincerity in producing to order public orations, or is he actually swept away by genuine emotions of patriotism when he parodies them? Shaw is not really ambiguous: he is using a transparent irony, implying that moral purpose must always govern the employment of rhetorical devices. And since tropes and figures do the talking, one might gather the impression that Shaw's concerns are stylistic rather than a ciceronian concern with the disposition and purpose of the whole disquisition;<sup>13</sup> but the examples which the tropes introduce show clearly enough that Shaw has a serious overall moral purpose.

To conclude: Shaw's plays are poor dramatic efforts; in fact he hardly understands the nature of good theatre at all. Yet it is easy for the modern reader of Renaissance academic plays, which were usually cast in a satirical or allegorical mode, to forget that a personification looks very different on the printed page and up on a stage impersonated by an amateur actor; in the second instance we are seldom aware of the oversimplified character of an allegorical type. And it would not be sheer sentimentality to assume that the

<sup>12</sup>See Paul Shorey, *What Plato Said* (Chicago, 1934), pp. 185-188.

<sup>13</sup>For these rhetorical distinctions, see Wilbur S. Howell, *Logic and Rhetoric in England: 1500-1700* (Princeton, 1956). A useful collection of passages from the Elizabethan drama which involve logic directly is available in Allen Gilbert's article "Logic in the Elizabethan Drama," *Studies in Philology*, XXXII (1935), 537-545; Gilbert's discussion of these passages is superficial and should be used with caution.

grammar students of Ashby-de-la-Zouch enjoyed performing this play—most youngsters enjoy performing in any play. And it would not be badly wide of the mark to assume that their headmaster attained his announced pedagogical purpose in making it possible, through memorizing their roles, to get the titles and natures of some rhetorical tropes fixed firmly in their heads. One final point does not have to rest on conjecture, however: Shaw was following a laudable educational tradition, and he would have earned the approval of some of the greatest Renaissance names in the history of formal education: Erasmus, Sturm, and Comenius—who taught that “we must attract our pupils by constantly appealing to their senses,” and noted that “They [the children] find no pleasure in merely listening while someone else talks . . . they like to interrupt and make themselves heard. Even adults count the hours as days when they listen to another’s discourse (so repugnant it is to subject free thought to another’s guidance).”<sup>14</sup> Human wit has never been able to devise a satisfactory opportunity for everybody to be talking at once and still communicate effectively; but theatrical performance can give a good many performers a chance seriatim, and that is perhaps all that can be reasonably expected. Samuel Shaw did his best to satisfy this expectancy.

<sup>14</sup>See *The Analytical Didactic of Comenius*, trans. Vladimir Jelinek (Chicago, 1953), p. 181.

## EDWARD EVERETT'S "THE CHARACTER OF WASHINGTON"

RONALD F. REID

### I

EDWARD EVERETT viewed the slavery question as the most distressing of his time.<sup>1</sup> A passionate patriot, Everett believed preservation of the Union infinitely more important than eradication of any existing evil. As early as 1826, a mild Southern complaint regarding the anti-slavery movement caused him to defend slavery on the floor of Congress.<sup>2</sup> Ten years later, in a gubernatorial message, he appealed to his listeners "to abstain from a discussion" of slavery because that subject might well "prove the rock on which the Union will split."<sup>3</sup>

In the early 1830's Everett considered investing secretly in a Southern plantation. Though by the 1850's he had become convinced that slavery was an evil, he did not become an abolitionist. On the contrary, he developed a doctrine which permitted him to dislike slavery and abolitionism with equal fervor, although he directed most of his antipathy against abolitionism. Assuming that much of the world's evil was ordained by God as a necessary step in the attainment of some future good, Everett believed that slavery was divinely planned so that the Negro might become civilized and eventually return to civilize Africa. Everett was not sure how God would arrange for the slave's emancipation; but he was convinced

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<sup>1</sup>Everett (1794-1865) was graduated from Harvard, served as minister of Brattle Square Church in Boston for about one year, studied for four-and-a-half years in Europe, and was Professor of Greek Language and Literature at Harvard for six years. He then entered politics, serving as Congressman (1825-35), Governor of Massachusetts (1836-39), and Minister to Great Britain (1841-45). He was president of Harvard (1846-49), Secretary of State (1852-53), and United States Senator (1853-54). For biographical details see Paul Revere Frothingham, *Edward Everett: Orator and Statesman* (Boston, 1925), and *Dictionary of American Biography*, s.v. "Everett, Edward."

<sup>2</sup>*Register of Debates in Congress*, 19th cong., 1st sess., II, pt. 1, pp. 1570 ff.

<sup>3</sup>*Boston Weekly Messenger*, January 21, 1836.

that Providence would somehow eradicate slavery. Meanwhile, mankind would do well not to meddle with the problem.

As abolitionist agitation increased, Everett's alarm grew in proportion. He even began to view the South with suspicion. "I have for a long time been coming to the conclusion," he wrote a friend in 1850, "that some leading men at the South desire a separation."<sup>4</sup> After the passage of the Kansas-Nebraska Bill, he foresaw the destruction of his beloved Union. Despondent and weary, Everett resigned from the Senate in 1854, and went home to Massachusetts to brood. "The outbreak of the antislavery movement was," as Everett's brother-in-law, Charles Francis Adams, cogently observed, "the great neutralizer of the best years of his life."<sup>5</sup> It was more than a neutralizer; the slavery issue utterly crushed him.

Everett tried, for a time, to escape from the public eye. Gradually, however, he was drawn back into his avocation of speech-making. During the summer of 1855, he arranged with the Boston Mercantile Library Association to deliver a commemorative lecture on George Washington's birthday, February 22, 1856. After accepting additional engagements at New Haven, New York, Baltimore, and Richmond, he decided to develop the speech in a manner general enough so that it could be repeated with only minor variations.

The first few presentations of the "Washington" were received enthusiastically. Everett's own opinion was that the speech was "successful beyond any thing I ever delivered."<sup>6</sup> Nothing could change Everett's mental outlook so quickly as success. He began to visualize immense possibilities for the speech.

Everett recognized the persuasive value of the ceremonial address. Recollection of America's past glories, he had long believed, could serve to mitigate the hostilities of the present.<sup>7</sup> Thrilled by the "Washington's" success and alarmed by the sectionalist rift, Everett decided to employ the hero-symbol of Washington, beloved alike in North and South, in a rhetorical attempt to help save the Union.

Everett's rhetorical appeal for Union is of considerable significance to historians of public address. The simple fact that the eulogy

<sup>4</sup>Everett to Nathan Appleton, February 4, 1850, Appleton Papers, Mass. His. Soc.

<sup>5</sup>Adams to Richard H. Dana, Jr., June 8, 1865, Dana Papers, Mass. His. Soc.

<sup>6</sup>"Diary," March 6, 1856, Everett Papers, Mass. His. Soc.

<sup>7</sup>For a public statement of this view, see Everett's *Orations and Speeches on Various Occasions* (8th ed.; Boston, 1870), I, 380-81. Hereafter cited as *Orations*.

was composed indicates that the conservative voices of Union — almost drowned by the sectionalists and now sometimes forgotten by historians — were not completely silent during the late 1850's. The speech was highly popular and financially successful. Finally, it serves as an interesting example of the rhetorical use of the hero-symbol.

The purposes of this paper are: (1) to describe the aims and presentations of the speech, (2) to summarize it briefly, (3) to report on its success in terms of audience response and fund-raising ability, and (4) to discuss some of its more important rhetorical characteristics.

## II

Although Everett originally had no grandiose ambitions for the address, from the very beginning he had planned not only to eulogize a popular hero, but also to insert occasional "union sentiments" which would identify his views with those of Washington. The speech's "union sentiments," he wrote a friend while in the early stages of preparation, were of "paramount importance."<sup>8</sup>

Also about this time, Everett became increasingly interested in the Ladies Mount Vernon Association, an organization founded in 1853 for the purpose of raising money for the purchase of Mount Vernon as a national memorial; and he agreed that proceeds from the Richmond presentation of the speech should go to the Ladies. While on his first speaking tour, his interest became anything but mild. He agreed to tour the country to raise money for the Mount Vernon Fund. With only rare exceptions, presentations of the speech after, and including the one at Richmond (the fifth delivery of the eulogy), were for the Fund.

Everett's agreement was not motivated by a desire to be nice to a group of old ladies. Rather, it was inspired by rhetorical considerations. He believed that monuments, as well as epideictic speeches, served to remind people of America's past. A monument at Mount Vernon would have special importance; for if Washington served as a hero-symbol for both North and South, why could not a memorial at Mount Vernon serve as a symbol of Union?

<sup>8</sup>Everett to S. Austin Allibone, December 11, 1855, Everett Papers, Mass. His. Soc.

Everett made the entire nation his audience as he appealed for the Union and for Mount Vernon. When he first delivered the speech in Boston he had engagements in only four other cities.<sup>9</sup> But he soon accepted other invitations. By May 30, 1856, he was delivering the speech for the twenty-first time. Then, tired and suffering from a severe cold, he put aside the oration until Washington's next birthday.

Everett made 1857 an active year. After repeating the oration in Boston on Washington's birthday, he made an extensive Western tour in the spring, speaking in such major cities as St. Louis, Chicago, Detroit, Indianapolis, Cincinnati, and Louisville. Numerous repetitions throughout New England, together with a brief Western tour in October, brought the total number of deliveries to sixty-nine by the end of the year.

Everett was hesitant about going South. In 1856, after the beating of Charles Sumner in the Senate chamber, Everett recorded in his diary that "it would be hardly possible to make any visit to the South; — for if Welcomed there, in the existing State of excitement, I should lie in a false position at home."<sup>10</sup> In 1857, disturbed by a Southern journalistic attack on himself, Everett asked Robert M. T. Hunter to use his influence to prevent Southern newspaper criticism, arguing that the "only possible effect" of such attacks "will be to deprive the Mount Vernon fund of a few thousand dollars, which I should otherwise earn for it at the South and so play into the hands of Horace Greeley and Wendell Phillips, who lose no opportunity of flying at my throat and barking at my heels; and who enjoy their greatest triumph when a Northern Conservative is abused at the South."<sup>11</sup>

In 1858, however, after speaking in Providence, New York, Philadelphia, and several smaller Northern cities, Everett began an extended Southern tour. He spoke in Maryland, Virginia, South Carolina, and Georgia; but, although scheduled to go as far south as New Orleans, family affairs forced him to abandon the latter half of the trip. Summer was uneventful, but autumn found him again

<sup>9</sup>New Haven, New York, Baltimore, and Richmond.

<sup>10</sup>"Diary," June 21, 1856.

<sup>11</sup>Everett to Hunter, September 5, 1857, "Correspondence of Robert M. T. Hunter, 1826-1876," ed. Charles Henry Amber, *American Historical Association Annual Report* (1916), II, 223.

at work in New England and New York. By the end of 1858, the total number of deliveries stood at 108.

During 1858, Everett composed a lecture on "Charities." The following year, he added a lecture on Franklin to his repertoire. In addition, he became increasingly active as a commemorative speaker and eulogist. Yet, the "Washington" continued as a major attraction until April 24, 1860, when Everett delivered it for the 137th, and last, time in Lewiston, Maine.

### III

A speech given on so many occasions would naturally vary at different times. Everett often included material of local interest as he went from place to place. He made minor improvements, once modifying his "facts" in accordance with suggestions offered by the historian, George Bancroft.<sup>12</sup> Now and again his memory failed him. Consequently, the published version of the "Washington" cannot be considered as a verbatim account of the speech on any given occasion. Yet the general plan of development apparently remained the same; for two "Washington" manuscripts in the Everett Papers, the published version, and occasional newspaper summaries show substantial agreement.

Everett's introduction was brief, including a summary of the major heads he wished to consider. The first of these was a sketch of the three great eras of Washington's life, which were, as Everett classified them, (1) the period after the Seven Years' War, (2) the Revolution, and (3) his presidency of the United States. Then followed a defense of Brougham's assertion that Washington was "the greatest man of our own or of any age" (p. 23).<sup>13</sup> Third, Everett treated the qualities that made Washington great, arguing that he had no one "dazzling" quality, but rather "united all the qualities required for the honorable and successful conduct of the greatest affairs," each in "true proportion" (p. 37).

The rest of the speech was loosely organized. Everett lamented that "the popular estimate of character knows nothing of this golden mean and harmonious adjustment" (p. 37). He talked of Washing-

<sup>12</sup>Everett to Bancroft, January 21, 1858, Bancroft Papers, Mass. His. Soc.

<sup>13</sup>This, and subsequent quotations from the speech, together with pagination, are from the text in Everett's collected *Orations* (4th ed.; Boston, 1868), IV, 18 ff.



ton's "pure Christian morality," contrasted Washington with the "debauched" Alexander and the "grafting" Duke of Marlborough, and denied that Napoleon was a superior militarist. Washington, Everett asserted, was the hero not only of America, but of all mankind.

But Everett did not conclude without an extended appeal for Union. He explicitly identified his own views with those expressed in the "Farewell Address":

But to us citizens of America, it belongs above all others to show respect to the memory of Washington, by the practical deference which we pay to those sober maxims of public policy which he has left us,—a last testament of affection in his Farewell Address. Of all the exhortations which it contains, I scarce need say to you that none are so emphatically uttered, none so anxiously repeated, as those which enjoin the preservation of the Union of these States (p. 49).

Moreover, he urged his hearers to keep faith with their ancestors and traditions — traditions which had appeal to both North and South. In a paragraph strikingly similar to a passage in Demosthenes' "On the Crown," he exclaimed:

But it cannot, shall not be; this great woe to our beloved country, this catastrophe for the cause of national freedom, this grievous calamity for the whole civilized world, it cannot, shall not be. No, by the glorious 19th of April, 1775; no, by the precious blood of Bunker Hill, of Princeton, of Saratoga, of King's Mountain, of Yorktown; no, by the undying spirit of '76; no, by the sacred dust enshrined at Mount Vernon; no, by the dear immortal memory of Washington,—that sorrow and shame shall never be (p. 50).<sup>14</sup>

Making no attempt to conceal his use of the Washington symbol as a rhetorical device, Everett suggested that Washington's birthday be made a national holiday as a means of combating sectionalism:

A great and venerated character like that of Washington, which commands the respect of an entire population, however divided on other questions, is not an isolated fact in History to be regarded with barren admiration,—it is a dispensation of Providence for good. It was well said by Mr. Jefferson in 1792, writing to Washington to dissuade him from declining a renomination: "North and South will hang together while they have you to hang to." Washington in the flesh is taken from us; we shall never behold him as our fathers did; but his memory remains, and I say, let us hang to his memory. Let us make a national festival and holiday of his birthday; and ever, as the 22nd of February returns, let us remember, that while with these solemn and joyous rites of observance we celebrate the

<sup>14</sup>Cf. *Orations of Demosthenes*, tr. Thomas Leland (New York, 1900), p. 416.

great anniversary, our fellow-citizens on the Hudson, on the Potomac, from the Southern plains to the Western lakes, are engaged in the same offices of gratitude and love (pp. 50-1).

## IV

There is considerable evidence to indicate that Everett's "Washington" was highly popular. The number of repetitions alone is significant in this respect. On one occasion, Everett recorded in his diary that "the pressure of calls, letters, and invitations from a distance to deliver my address in other places continues beyond everything ever experienced by me before."<sup>15</sup> Admittedly, some invitations were prompted largely by a desire to contribute to the Mount Vernon Fund;<sup>16</sup> but nonetheless it is doubtful that Everett would have received and accepted 137 invitations if he had been an ineffective speaker.

Everett usually drew large crowds. When he spoke at West Cambridge in 1857, for example, a special train came from Lexington carrying auditors.<sup>17</sup> After his first speech in Richmond, one newspaper reported that many people had come "from such a distance as Fredericksburg, and even Baltimore, expressly to hear the great orator."<sup>18</sup> On several occasions the demand for tickets was so great that Everett remained in town a few extra days to give the speech again.

Newspaper accounts of audience response and the reactions of newspaper writers also attest to the "Washington's" popularity. "It will be something for the children of the present day," the New York *Mirror* exclaimed, "to talk proudly of when they are grown up, that they have listened to the eloquence of a Webster and an Everett."<sup>19</sup> The *Journal* reported on February 23, 1857, in Boston, Everett "enchanted the immense audience while with a master's skill he held up before their minds in colors of living light, the picture of our own immortal Washington."<sup>20</sup> In Cambridge, the

<sup>15</sup>March 5, 1856.

<sup>16</sup>For example, the Pilgrim Society usually held its annual celebration on December 22, to celebrate the landing of the Pilgrims and to hear an oration concerning them; but in 1858, a desire to contribute to the Mount Vernon Fund prompted the Society to invite Everett to repeat his "Washington." Boston *Daily Courier*, December 23, 1858.

<sup>17</sup>Boston *Daily Journal*, September 29, 1857.

<sup>18</sup>Boston *Daily Courier*, March 26, 1856, citing Richmond *Enquirer*.

<sup>19</sup>Cited by *ibid.*, March 12, 1856.

<sup>20</sup>Boston *Daily Journal*, February 24, 1857.

speaker "was frequently interrupted by applause."<sup>21</sup> In Albany, "the manifestations of approbation were frequent and hearty. . . ."<sup>22</sup> A St. Louis reporter listened to Everett and wrote, "It would be needless for us to speak of the graces of oratory, the ripe scholarship, or the finished rhetoric of one who has a national reputation in all these matters."<sup>23</sup> Everett not only filled the Indianapolis Masonic Hall to capacity despite bad weather, but he also sufficiently impressed the Republican Indianapolis *Journal* so that it reported: "All [hearers] pronounce the oration to be the finest tribute to the memory of Washington that has ever sounded in Western ears. No words can describe it, and no criticism touch it."<sup>24</sup> In Cincinnati, "for two hours he held his audience enchained by his clear, vigorous narrative, his vivid and graphic pictures, his pure and elevated reflections, his striking contrasts, his just, lucid, and philosophic views, all pervaded by a glowing earnestness and sincerity of feeling and warmth of patriotism which awoke a sympathetic thrill and response in every heart."<sup>25</sup> "No one," asserted the Baltimore *American*, "has sat beneath the charmed flow of his eloquence who would not delight to feel the enchantment again. . . ."<sup>26</sup> After Everett first delivered the speech in Washington, D.C., the *Intelligencer* devoted two full columns to the address, praising it enthusiastically: "Accustomed as the citizens and residents of Washington are to the highest political and forensic efforts in the Halls of Congress and before the tribunal of the Supreme Court, we yet doubt whether any single oration has created among them a livelier interest, or is destined to leave a more permanent impression, than that of Mr. Everett on the *Character of Washington*. . . . This great Oration may be already considered as a part of the literature of the country."<sup>27</sup>

The eulogy was "remarkable," as one Boston historian observed, not only for its popularity but also for "the sums it was made to yield."<sup>28</sup> In a statement to the Massachusetts Historical Society

<sup>21</sup>Boston *Daily Courier*, June 19, 1857.

<sup>22</sup>Newspaper clipping, Everett Papers.

<sup>23</sup>Boston *Daily Courier*, May 2, 1857, citing St. Louis *Democrat*, April 27, 1857.

<sup>24</sup>Indianapolis *Daily Journal*, May 6, 1857.

<sup>25</sup>Cincinnati *Daily Enquirer*, May 8, 1857.

<sup>26</sup>Newspaper clipping, September 9, 1857, pasted in the September 11, 1857, entry of Everett's "Diary."

<sup>27</sup>*Weekly National Intelligencer*, March 29, 1856.

<sup>28</sup>Charles Cummings, "The Press and Literature of the Last Hundred Years," *The Memorial History of Boston*, ed. Justin Winsor (Boston, 1881), III, 670.

concerning the speech, Everett included a report on its earnings.<sup>29</sup> Inasmuch as he repeated the oration only a few times following the preparation of this statement, it is a fairly good index of the "Washington's" financial success. He reported the receipt of \$68,163.56 for the Mount Vernon Fund.<sup>30</sup> Some of the amount, however, was not from speaking. The New York *Ledger* contributed \$10,000 to the fund for a series of articles by Everett. In these writings, Everett conducted a fund-raising campaign which netted \$2,929.94. Everett also received a few hundred dollars to reimburse him for expenses while on tour. Since he was usually housed and fed by the sponsoring organizations, and inasmuch as transportation companies usually gave him free tickets, Everett contributed much of his own expense money to the Fund. Even deducting these items, however, the amount of money raised by the "Washington" was considerable. Furthermore, the publicity given the Fund by Everett's speech no doubt yielded considerable additional sums.

## V

Clearly, from the standpoint of popularity and financial success, the "Washington" was a highly effective speech. Yet such an oration presents an interesting paradox to the rhetorical critic; for he must consider, on the one hand, why the speech was so popular and, on the other, why it could do little or nothing to retard civil strife.

One obvious reason for the oration's popularity was that Everett was eulogizing a popular hero. He was correct in assuming that, despite the sectionalism of the day, both North and South revered the great Revolutionary general.

Patriotic sentiment is another factor that explains the success of the speech. Everett's plan to save Mount Vernon was hardly one to which people would react with hostility—coolness, perhaps, but

<sup>29</sup>"Mr. Everett's Oration on Washington," Mass. His. Soc. *Proceedings*, IV (June, 1858), 87 ff. Inasmuch as the June, 1858, proceedings were not printed until 1860, Everett added a statement in May, 1859, bringing the information up to date. This paper is invaluable in determining Everett's speaking tours, the amount of money raised, and similar information.

<sup>30</sup>The editors of the fourth volume of Everett's *Orations* reprinted (p. 17) the article from the *Proceedings*, and added a note that subsequent repetitions netted \$1,387.50.

not hostility. Indeed, many viewed his goal as a worthy one, even though not agreeing with his "union sentiments."

Admittedly, there were those, especially the abolitionists, who saw clearly that Everett had attempted to evade the slavery issue and who believed him lacking in backbone. But Everett was out of public office, and even his severest critics saw little about the speech to criticize vigorously. At worst, Everett's oration was considered harmless; at best, he was viewed as an orator, scholar, and statesman on a patriotic "mission" to "save" Mount Vernon and perpetuate the memory of the great Washington.

Skillful audience adaptation also helped make the speech effective. Everett knew how to reiterate clearly and emphatically attitudes that were dear to the hearts of his hearers. Who would deny that significant historical events had occurred during Washington's life-time? Or that Alexander the Great should be discredited because he was lacking in morality? Or that a truly great man must possess such Christian virtues as prudence, justice, modesty, and common sense? Or that the Christian influence of Washington's mother was desirable? Some listeners may have resented Everett's "union. . . sentiments"; but there was little in the speech with which one could specifically disagree, and much which anyone could endorse.

Everett's keen sense of audience adaptation also manifested itself in the inclusion of material of local interest wherever he spoke. When appearing in Boston, he discussed the three eras of Washington's life in terms of his three visits to Boston.<sup>31</sup> In New York, the same three eras were developed under the heading of Washington's three visits to New York. Before speaking in New Haven—home of Congregationalism's Yale University—Everett "got the librarian Mr. Herrick to let me have a copy of Washington's answer to the Congregational clergy, which I propose to read in the Evening."<sup>32</sup> In Washington, D.C., he began the eulogy by referring to the nearness of the city to Mount Vernon.

Everett's amplification and style, too, helped popularize the speech. For years, contemporaries had been noting his ability to illustrate with interesting and sometimes little-known historical examples, presented in a lofty and vivid style. "Though dealing

<sup>31</sup>This is the way the speech appears in the published version.

<sup>32</sup>"Diary," February 27, 1856.

often with familiar topics," wrote one reviewer, "Mr. Everett has managed to clothe them all [his orations] with a fresh and living interest by the perennial charms of his graceful style and the appropriateness of his illustrations. . . ." <sup>33</sup>

Everett's illustrations were made impressive by the clearness of narration and description, the abundance of detail, the rich imagery, and the use of interesting and little-known anecdotes. His style was perhaps over-ornate, but it met the standards of his day; it was characterized by figurative language, concrete, specific words, an abundance of descriptive words and modifiers, and use of the present tense when talking of the past.

That these same characteristics were present in the "Washington" is evident not only from reading the speech, but also from contemporary observations. The Boston *Daily Courier*, after printing an abstract of the address, complained only that "the felicity of illustration, and the elegant and graceful elocution, too, are wanting to enable those who did not hear this masterly performance, to appreciate how great it was." <sup>34</sup> The *Examiner* spoke of "the splendid imagery which adorned Mr. Everett's Oration on Washington. . . ." <sup>35</sup>

Delivery had long been one of Everett's oratorical fortes. Many contemporaries noted his pleasing voice, attractive physical presence, and polished manner. His advancing age, however, may have weakened his charm. John Langdon Sibley, after hearing another speech by Everett during this period, commented, "It is observable that he begins to fail. His delivery is not characterized by his wonted fire, & his enunciation becomes less distinct." <sup>36</sup> One newspaper complained that Everett's "manner and style is unimpassioned." <sup>37</sup> The evidence, however, is not conclusive. Everett's effectiveness no doubt varied from time to time, and hearers doubtless reacted differently. John W. Forney, for example, remembered the speech as "perfect in its details and as polished in its style and utterance as any of the works of the greatest artists. . . ." <sup>38</sup>

<sup>33</sup>"Everett's Mount Vernon Papers," *North American Review*, XCI (1860), 290.

<sup>34</sup>February 23, 1856.

<sup>35</sup>"Review of Current Literature," *Christian Examiner*, LXIX (1860), 467.

<sup>36</sup>"Diary," December 9, 1858, MS. in Harvard Archives.

<sup>37</sup>Newspaper clipping pasted in the March 3, 1856, entry of Everett's diary.

<sup>38</sup>John W. Forney, *Anecdotes of Public Men* (New York, 1881), II, 13.

But why, then, did the "Washington" not have a greater effect on the course of public opinion? Even before Everett began delivering it, the Great Nullifier had declared:

Nor can the Union be saved by invoking the name of the illustrious Southerner whose mortal remains repose on the western bank of the Potomac. He was one of us—a slaveholder and a planter. We have studied his history, and find nothing in it to justify submission to wrong. On the contrary, his great fame rests on the solid foundation, that, while he was careful to avoid doing wrong to others, he was prompt and decided in repelling wrong. I trust that, in this respect, we profited by his example.

Nor can we find any thing in his history to deter us from seceding from the Union, should it fail to fulfill the objects for which it was instituted, by being permanently and hopelessly converted into the means of oppressing instead of protecting us. On the contrary, we find much in his example to encourage us, should we be forced to the extremity of deciding between submission and disunion.<sup>39</sup>

At the other extreme, stood abolitionists such as Wendell Phillips who derided "men who prate about 'nationality,' and 'the empire,' and 'manifest destiny,'—using brave words, when their minds rise no higher than some petty mass of white States making money out of cotton and corn."<sup>40</sup> A few years later, celebrating Lincoln's election, Phillips ridiculed the Bell-Everett party and poked fun at Everett's "Washington":

Now, Whately says there are two ways of being burned. The rash moth hurries into the flame, and is gone. The cautious, conservative horse, when his stable is on fire stands stock-still, and is burnt up all the same. The Everett party chose the horse policy when their stable took fire. (Applause.) Don't you hear the horse's address: "In this stall my father stood in 1789. Methinks I hear his farewell neigh. How *agitated* the crowds seem outside there! I'll have no platform but that my father had in '89,"—and so he dies.<sup>41</sup>

To a certain point, the use of hero-symbols and appeals to tradition can be persuasive, and it is not unlikely that the profusion of nationalistic rhetoric, to which Everett contributed so abundantly, had some effect in postponing the outbreak of civil war. But when a nation is engrossed in deep-cutting controversies, remembrance of the past will not in itself do much to resolve the issues. Moreover, even if a well-formulated program of emancipation, including pro-

<sup>39</sup>*The Works of John C. Calhoun*, ed. Richard K. Cralle (New York, 1854), IV, 561.

<sup>40</sup>From the speech "Idols," delivered in Boston on October 4, 1859. *Speeches, Lectures, and Letters* (Boston, 1894), I, 243.

<sup>41</sup>From the speech "Lincoln's Election," delivered in Boston on November 7, 1860. See *ibid.*, I, 296.

visions for compensating slave owners and integrating the Negro into the social life of the nation, might have succeeded, such a plan could hardly have come from Everett. He was out of public office and, more important, was essentially satisfied with the status quo.

An orator who wished to maintain peace within the framework of the status quo had few sources of persuasion upon which to draw. Appeals to the past and causal arguments showing the effects of disunion were about all the available sources. Everett used, and used well, both of these types of appeal; and in selecting the Washington symbol as the cornerstone of his argument, chose one of the best and most commonly utilized rhetorical weapons.<sup>42</sup> His restricted success perhaps illustrates the limitations of the hero-symbol as a persuasive device for pacification.

<sup>42</sup>See William Alfred Bryan, *George Washington in American Literature, 1775-1865* (New York, 1952), pp. 74 ff.; *idem.*, "George Washington, Symbolic Guardian of the Republic," *William and Mary Quarterly*, VII, 3rd ser. (1950), 53-63.



## SOME ASPECTS OF SPEAKING IN THE TOWN MEETINGS OF COLONIAL NEW ENGLAND

DAVID POTTER

In ye name of God, Amen. We whose names are underwritten, the loyall subjects of our dread soeraigne Lord, King James . . . having undertaken for ye glorie of God, the advancement of ye Christian faith, and honour of our king and countrie, a voyage to plant ye first colonie in ye Northerne parts of Virginia doe by these presents solemnly and mutually in ye presence of God, and one of another, covenant and combine ourselves togeather into a civill body politick for our better ordering & preservation and furtherance of ye ends aforesaid; and by vertue hereof to enacte, constitute, and frame such just and equall laws, ordinances, acts, constitutions, and offices, from time to time, as shall be thought most meete & convenient for ye generall good of ye Colonie, unto which we promise all due submission and obedience.

In witness whereof, we have hereunder subscribed our names at Cap-Codd, ye 11 of November, . . . Ano: Dom. 1620.<sup>1</sup>

Sonorous language — fitting rhetoric for the document which has been recognized as a corner stone in our democratic structure. But the rhetoric, inspired perhaps by the threat of mutiny aboard the *Mayflower*, was more democratic than the deed. For the colonists at Plymouth who first heard the Mayflower Compact, as well as the many small groups of dedicated Englishmen who encountered the rugged climate of Massachusetts and its environs, the hostility of Indians, and the suspicions of neighboring colonies were interested more in protecting their rights than in tolerating the wishes of suspects and sinners. Indeed, the colonists were even protected from themselves. Witness this excerpt from Winthrop's *Journal* dated December 11, 1634:

This day, after the lecture, the inhabitants of Boston met to choose seven men who should divide the town lands among them. They chose by paper [secret ballot] and in their choice left out Mr. Winthrop . . . and other of the chief men. . . . This they did, as fearing

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<sup>1</sup>Quoted in George F. Willison, *The Pilgrim Reader* (New York, 1953), pp. 100-01.

that the richer men would give the poorer sort no great proportions of land. . . . Mr. Cotton and divers others were offended at this choice because they declined the magistrates; and Mr. Winthrop refused to be one upon such an election . . . telling them, that though, for his part, he did not apprehend any personal injury nor did doubt of their good affection towards him, yet he was much grieved that Boston should be the first who should shake off their magistrates. . . . Whereupon, at the motion of Mr. Cotton, who showed them, that it was the Lord's order among the Israelites to have all such business committed to the elders, and that it had been nearer the rule to have chosen some of each sort, etc. they all agreed to go to a new election. . . .<sup>2</sup>

This firm "rule of minister and pastor, of elder and magistrate"<sup>3</sup> is noticeable in town meeting records throughout the first three-quarters of the seventeenth century. For example, the clerks of Braintree and Lancaster in 1653 noted no dissent to the following resolutions:

for the Better preserving of the puritie of Religion and ourselves from infection of Error we Convenant not to distribute allotments and to Receiue into the Plantation as Inhabitants any excumunicat or otherwise prophane and scandalous (known so to bee) nor any notoriously erring against the Docktrin and Discipline of the Churches and to the state and Governt of this Comonweale.  
 . . . noe inhabitant shall receive any person or inmate into their house above three dayes without the Townesmens consent . . . And it is furdur ordered that noe man shall build house or cottage within the Towneship . . . without the Townsmen consent. . . .<sup>4</sup>

Outside the realm of doctrine the New England colonist was a sturdy and independent individual. And when he was concerned with his well being and his rights as a freeman, he was quite capable of making his feelings known. The result was noisy and troublesome to the "godly." Thus the town clerk of Dorchester complained on October 24, 1645:

Wee the present inhabitants of Dorchester being p'voked and excited herevnto by the godly and Religious, Request of some amonge vs that haue laid to hart the disorders that too often Fall out among us and not the Least nor seldomest in our Towne meetings and the sleightinge of the orders for the orderly Carringe on of our prudentiall Business and affaires. . . .<sup>5</sup>

<sup>2</sup>Winthrop's *Journal* . . . 1630-1649 (New York, 1908), pp. 143-44.

<sup>3</sup>William B. Weedon, *Economic and Social History of New England 1620-1789* (Boston, 1890), I, 50.

<sup>4</sup>Early *Records of Lancaster, Mass., 1643-1725* (Lancaster, 1884), p. 28; *Records of the Town of Braintree, 1640-1793* (Randolph, 1886), pp. 5-6.

<sup>5</sup>*Dorchester Town Records* (Boston, 1880), p. 289.

And at a subsequent town meeting, November 27, 1645, the clerk entered the following order:

. . . all men shall attend vunto what is p'pounded by the seven men and therevnto afford ther best help as shalbe required in due order avoydinge all Janglings by two or three in seuerall companyes as also to speake vnorderlie or vnseasonably which neuertheles is this not to be construed that we intend not the least infrindgment of any brother or neybour's libertie. . . .<sup>6</sup>

Providence, facing a similar problem in 1675, shrewdly aimed at the pockets of the inhabitants:

. . . Voated and ordered that whereas there is much distraction in our towne mettings by Reason of disorderly speaking for . . . they will not obserue there turns to speke it is . . . agreed that he that shall presume to speke . . . without first haueing leaue from the moderater shall forfeit twelve pence starling . . . [and] vpon demand shall . . . be put out of the towne meeting . . . .<sup>7</sup>

Toward the close of the century changes in the mind and manners of the New Englanders, particularly in the larger urban centers, became increasingly evident. As the "Codfish Aristocracy" advanced in power, the magistrates and ministers gave ground,<sup>8</sup> "citizenship ceased to be the prized possession of an elite . . . language was becoming freer, more vivid, colloquial; wit was sharpened, and the life of the people directly expressed in the vernacular."<sup>9</sup> Moreover, that vernacular was often the language of a rambunctious "lower" class, as at Boston where a disturbed gentry witnessed early installments of the sort of mob action that was to be utilized so well by the astute "radicals" of the eighteenth century.

At the same time, as is plain from the provisions regarding orderly and proper speaking in town meetings, parliamentary procedure was more than democratic window dressing in colonial New England. Carried over from the mother country to the colonies, it was the method of conducting business on all levels of action, from literary society to colonial assembly. And it is a grievous loss that there were few town clerks so moved to record — as did the clerk at Watertown — some of the details of local disputation. But we

<sup>6</sup>*Ibid.*, p. 293.

<sup>7</sup>*Early Records of the Town of Providence* (Providence, 1893), IV, 35-36.

<sup>8</sup>See John Jennings, *Boston, Cradle of Liberty 1630-1776* (New York, 1947), pp. 117-228.

<sup>9</sup>Perry Miller, *The New England Mind from Colony to Province* (Cambridge, 1953), pp. 127, 323.

can gather from bits of evidence — most of it highly opinionated and thus suspect — that as the eighteenth century progressed, the debates increased in heat. Let us consult William Shirley, for instance, as he tried to explain to the Lords of Trade in 1747, why the great riot of that year occurred in Boston.

But what I think may be esteem'd the principal cause of the Mobbish turn in this Town, is it's Constitution; by which the management of it is devolv'd upon the populace assembled in their Town Meetings; one of which may be called together at any time upon the Petition of ten of the meanest Inhabitants, who by their Constant attendance there generall are the majority and outvote the Gentlemen, Merchants, Substantial Traders and all the better part of the Inhabitants; to whom it is Irksome to attend at such meetings, except upon very extraordinary occasions; and by this means it happens, as it would do among any other Community in a Trading Seaport Town under the same Constitution, where there are about Twenty thousand Inhabitants, consisting among others of so many working Artificers, Seafaring Men, and low sort of people, that a factious and Mobbish Spirit is Cherish'd; whereas the same Inhabitants under a different Town-Constitution proper for the Government of so populous a Trading place, would probably form as well dispos'd a Community for every part of his Majesty's Service, as any the King had under Government.<sup>10</sup>

The apathy indicated in the records of many small rural towns during this period (until the committees of correspondence spread their influence throughout the provinces) might lend some credence to poor Shirley's lament. It might also support Henry Cabot Lodge's thesis that "So long as the towns remained small, property equally distributed, and moderate in amount, and the interests of the people few and simple, . . . the town meeting method of government was as practical as it was admirable. When, however, the communities thus gathered together reached too great a population for the single assembly, they were obliged to pass out of the stage of town meeting into a representative municipal government."<sup>11</sup> This, incidentally, Boston did not do until well after the Revolution; and, consequently, the leaders of that great colonial port and center of disquieting thought and action, were able to manipulate parliamentary machinery to make "small majority" read like "unanimity," and so to "rescue" the American colonies from the "oppressive" mother country. But to return to evidence!

<sup>10</sup>Charles Henry Lincoln, ed., *Correspondence of William Shirley* (New York, 1912), I, 418.

<sup>11</sup>Henry Cabot Lodge, *Boston* (New York, 1891), p. 29.

Early in the eighteenth century groups of influential merchants were meeting in secret in Boston, and determining how the town meeting would go. Thus:

... Mr. Samuel Adams' father and twenty others, one or two from the north end of the town, where all the ship business is carried on, used to meet, make a caucus, and lay their plan for introducing certain persons into places of trust and power. When they had settled it, they separated, and used each particular influence within his own circle. He and his friends would furnish themselves with ballots, including the names of the parties fixed upon, which they distributed on the days of election. By acting in concert, together with a careful and extensive distribution of ballots, they generally carried the elections to their own mind. In like manner it was, that Mr. Samuel Adams first became a representative for Boston.<sup>12</sup>

An offspring of this meeting was described by young John Adams in 1763:

... This day learned that the Caucus Club meets, at certain times, in the garret of Tom Dawes, the Adjutant of the Boston Regiment. He has a large house, and he has a movable partition in his garret which he takes down, and the whole club meets in one room. There they smoke tobacco till you cannot see from one end of the garret to the other. There they drink flip, I suppose, and there they choose a moderator, who puts questions to the vote regularly; and selectmen, assessors, collectors, wardens, fire-wards, and the representatives, are regularly chosen before they are chosen in the town. Uncle Fairfield, Story, Ruddock, Adams, Cooper, and a *rudis indigestaque moles* of others are members. They send committees to wait on the merchants' club, and propose and join in the choice of men and measures. Captain Cunningham says, they have assured him benefit in his business. . . .<sup>13</sup>

Just how well Samuel Adams and his caucus had organized their machine is indicated by Frothingham in his eulogistic *Life and Times of Joseph Warren*. Referring to the Boston town meeting called for September 12, 1768, to take "into Consideration the critical state of publick Affairs, more especially the present precarious situation of our invaluable Rights & Privileges Civil and Religious,"<sup>14</sup> and which concluded on September 13, with a unanimously accepted report from a committee consisting, among others of John Hancock, Joseph Warren, Samuel Adams, Thomas Cushing, and William Molineaux, and featuring such edicts as "no Law of Society can be binding on any Individual, without his Consent,

<sup>12</sup>Quoted in John Adams, *Works* (Boston, 1850), II, 365.

<sup>13</sup>*Ibid.*, II, 144.

<sup>14</sup>*Boston Town Records, 1758-1769* (Boston, 1886), p. 260.

given by himself in Person, or by his Representative of his own free Election,"<sup>15</sup> Frothingham says: "[According to Gov. Barnard] the reading of the report was followed by a set of speeches by the chiefs of the faction, and no one else, who succeeded one another in such method, that it appeared as if they were acting a play; every thing, as to matter and order, seeming to have been preconcerted beforehand, — which [argues Frothingham] was a compliment to the foresight of the patriots, who met on the previous Saturday evening at the house of Warren, and to the good sense of the people, in coinciding with these wise exponents and champions of their cause."<sup>16</sup> Shades of Winthrop!

But with or without compliments to the foresight of the patriots, Adams and his group managed to sell their program largely through control of the town meeting machinery and the co-operative press which printed their inflammatory phillipics and their artful propaganda.<sup>17</sup> Indeed, one of the more interesting methods of whipping up public opinion and mob spirit made possible by town meeting machinery was practiced by some of the New England towns as early as 1678/9. Then the freemen of Boston instructed their deputies to "ye Generall Court" that "you passe nothing yet may in ye least measure infringe our liberties or privelidges in any nature or kinds whether civill or ecclesiasticall granted by Charter."<sup>18</sup> At this time the instructions were read (by the clerk or the chairman of the committee) to the assemblage and, if the vote was favorable, a copy was delivered to the deputies. But as the propagandists warmed to their task, they quickly improved upon the time-honored system of public instruction. A larger audience had to be reached — loyalists as well as the Royal Governor. So in 1765 and afterwards, the instructions were ordered printed in the newspapers, enabling all who chose to do so to realize that Sam Adams and his cohorts wished the faithful servants of the town of Boston "to have the Inherent unalienable Rights of the People of this Province, asserted and vindicated, and left upon the publick Records, that Posterity

<sup>15</sup>*Ibid.*, p. 261.

<sup>16</sup>Richard Frothingham, *Life and Times of Joseph Warren* (Boston, 1865), p. 84.

<sup>17</sup>For a detailed account of the propaganda machines of Patriots and Loyalists see Philip Davidson, *Propaganda and the American Revolution* (Chapel Hill, 1941).

<sup>18</sup>*Boston Records from 1660-1701* (Boston, 1881), p. 133.

may never have reason to charge the present Times with the Guilt of tamely giving them away."<sup>19</sup>

To conclude even the briefest of studies of colonial town meeting speaking without mentioning the town meeting-sponsored Boston Massacre speeches, the "harangues" of James Otis, and the snatches of election sermons that are still extant would be to confess defeat by space as well as by organization. Fortunately, the student of rhetoric can refer to other writings, and sample freely of this still exciting brew.<sup>20</sup> It has been my intention merely to focus upon what was probably the most important facet of public speaking in the town meetings—the parliamentary debates and the provisions for their conduct and control.

In closing one might depart from academic tradition and wonder aloud about the impact of what he has written, rather than resort to summary or exhortation. Perhaps you, like me, have been impressed by the astuteness and courage, as well as the bigotry of our political ancestors. Perhaps you, like me, have suspected that public speaking in the town meetings was not nearly so important in the regulation of the life of the colonists as tradition would have us believe. Certainly, as the propagandists planned their campaigns, the crucial policy-making speaking was done in small private groups, and not in the public gatherings. And the speaking, at least in the large towns, frequently served not so much to convince the antagonists as to inflame the protagonists. The old saying is trite but it carries overtones of truth—"the stages differ, the directors change, but the script remains essentially the same."

<sup>19</sup>*Boston Town Records, 1742-1757* (Boston, 1885), p. 155.

<sup>20</sup>See particularly George V. Bohman, "The Development of Secular American Public Address to 1787" (Unpublished Ph.D. dissertation, University of Wisconsin, 1947).

# A COMPARISON OF AESTHETIC JUDGMENTS MADE BY SIXTEEN VIEWER-AUDITORS AND SIXTEEN AUDITORS

HERBERT J. OYER

## I. INTRODUCTION

IN TEACHING speech reading or speech to the acoustically handicapped, much emphasis is placed on the contributions made by the visual aspects of certain sounds and combinations of sounds. In speech therapy with the non-acoustically handicapped, the visual acceptability of sound production is likewise stressed. For if an individual produces a word containing a sound that is acoustically acceptable yet visually unacceptable — that is, which draws adverse attention to itself — one might suspect that aesthetic judgments rendered by viewer-auditors would indicate that the sound itself was deviant.

Aside from the effects of visual cues on aesthetic values, the visual cue appears to be important in speech intelligibility. O'Neill points out the importance of visual cues in speech comprehension. In an experiment carried out in 1951, he found that at a -20 db S/N ratio where normal hearing listeners were unable to employ the auditory channel, visual cues accounted for 44.5 per cent of the understanding of vowels, 72 per cent of the understanding of consonants, 64.1 per cent of words, and 25.9 per cent of phrases.<sup>1</sup>

The present study is concerned with the effect visual cues have on judgments of the acceptability of speech. It was felt that speech therapists might profit from knowledge obtained relative to the importance of the visual aspect in judgments of speech acceptability.

The null hypothesis tested was as follows: There is no significant difference between the viewer-auditor group and the auditor group judgments of acceptability or non-acceptability of words spoken by college students with severe articulatory defects.

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<sup>1</sup>John J. O'Neill, "Contributions of the Visual Components of Oral Symbols to Speech Comprehension," *The Journal of Speech and Hearing Disorders*, XIV (1954), 438.



## II. PROCEDURE

The subjects participating in the study were seven college students with severe articulatory disorders, who were currently receiving speech therapy.

The student listening panels that rated the speakers were composed of members of a basic course in the disorders of speech. In all, a total of thirty-two students rated. Sixteen were both viewers and auditors, and sixteen auditors only. A sweep-check audiometric test at 15 db through frequencies 256, 512, 1024, 4096, and 8192 was given each listener. Thresholds were at 15 db or better in both ears of all student listeners.

Five criterion judges, trained speech and hearing therapists actively engaged in speech therapy, rendered aesthetic judgments as to the accuracy of sound production, so as to make possible the construction of a scoring standard.

The experiment took place in a large classroom. The viewer-auditors and auditors sat in a semicircle, ten to fourteen feet from a desk at which the speaker was seated. Viewer-auditors sat in chairs facing the speaker. Auditors sat in chairs turned so that their backs were toward the speaker. Criterion judges sat in a circle in the middle of the student group. Three chairs faced the speaker, and two were turned. After the first speaker, each criterion judge rotated one chair to the right for each succeeding speaker. By this arrangement the criterion judges were able to render decisions both as viewer-auditors and as auditors.

During the experiment there was between 60 and 62 db of ambient room noise, as measured by a sound level meter set on the C scale.

The experimenter used a stop watch to keep the time between utterances constant. A signal light was placed on the desk behind which the speaker was seated. At intervals of three seconds this light flashed, and the speaker looked toward the listeners and spoke a word. The signal light was masked so that it could not be seen by the listeners.

A list of words containing consonant sounds, a part, or all of which were deviant in one or more of the speakers, follows:

cat	car	chair	thumb	soldier
feather	fish	wagon	peaches	toothbrush
house	pencil	peas	bell	
girl	watch	giraffe	lion	
watermelon	Santa Claus	typewriter	television	
orange	shovel	stove	teeth	
zebra	clock	violin	red	
washer	shoes	scissors	elephant	
knife	cookies	dish	flag	

The words were uttered without a carrier phrase. The instructions to speakers and listeners were as follows:

**Speakers.** Each time you see the red light flash you are to read a word. Be sure you are looking toward the listeners each time you speak a word. Speak as loudly as you would in a room this size to be heard by every listener.

**Auditors.** You are about to hear words spoken by seven college students. The words are printed on the following pages in the order in which they will be spoken. Be particularly careful to listen to the sounds that are underlined in the words. You are to determine if the sound is produced acceptably. If the sound is produced acceptably, place a (O) on the line side of the word. If it is not produced acceptably, place (X) on the line side of the word.

Example: *bat* ——— *bacon* ——— *bus* ——— O ———

**Viewer-Auditors.** Directions for this group were the same as for the auditors, except that the following sentences were added: It is very important that you look at the face of the speaker each time a word is spoken. Remember, make your (O) or (X), and look up at the face of the speaker for the next word.

**Criterion Judges.** Directions for this group were the same as for the auditors, except that the following sentences were added: Each time a speaker has completed a list, move to the next chair to the right in your circle. When you are a viewer-auditor be sure you watch the face of the speaker each time he utters a word.

The order of appearance of words in each speaker list was scrambled.

## III. RESULTS

The error scores were those scores that were not in agreement with scores of the criterion judges. It should be pointed out, however, that complete agreement did not always exist among the criterion judges. The Johnson<sup>2</sup> formula for  $t$  was applied to determine whether significant differences did occur between means of auditor and viewer-auditor groups.

Tables I, II, III, and IV present the means and  $t$  scores of the viewer-auditor and auditor groups on the basis of (1) complete agreement of criterion judges, (2) agreement of four out of five criterion judges, (3) complete agreement of viewer-auditor criterion judges, and (4) complete agreement of auditor criterion judges. In no instance was the  $t$  score computed for any comparison significant at the .05 per cent level of confidence.

Table I

SUMMARY OF MEAN ERROR SCORES AND  $t$  SCORE OF VIEWER-AUDITOR AND AUDITOR GROUPS ON BASIS OF COMPLETE AGREEMENT OF CRITERION JUDGES

Groups	Means	$t$
Auditor	14.1	.71
Viewer-Auditor	16.1	

Table II

SUMMARY OF MEAN ERROR SCORES AND  $t$  SCORE OF VIEWER-AUDITOR AND AUDITOR GROUPS ON BASIS OF FOUR OUT OF FIVE CRITERION JUDGES AGREEMENT

Groups	Means	$t$
Auditor	24.3	1.2
Viewer-Auditor	29.3	

<sup>2</sup>Palmer O. Johnson, *Statistical Methods in Research* (New York, 1949), p. 74.

Table III

SUMMARY OF MEAN ERROR SCORES AND *t* SCORE OF VIEWER-AUDITOR AND AUDITOR GROUPS ON BASIS OF COMPLETE AGREEMENT OF VIEWER-AUDITOR CRITERION JUDGES

Groups	Means	<i>t</i>
Auditor	22.6	.67
Viewer-Auditor	25.0	

Table IV

SUMMARY OF MEAN ERROR SCORES AND *t* SCORE OF VIEWER-AUDITOR AND AUDITOR GROUPS ON BASIS OF COMPLETE AGREEMENT OF VIEWER-AUDITOR CRITERION JUDGES

Groups	Means	<i>t</i>
Auditor	27.2	1.5
Viewer-Auditor	32.2	

#### IV. DISCUSSION

Although visual cues are important insofar as intelligibility is concerned, it does not appear that they hold a similar position of importance in regard to judgments of acceptability or non-acceptability of consonant production. If judgment had been made along a five- or seven-point scale, perhaps the results would have been different. If all of the speakers had presented severe cosmetic problems, perhaps the view-auditor judgments might have been significantly different from those of the auditors.

As a result of the study, one might assume that the visual stimulus received when listening to speakers with defective articulation plays a rather insignificant part in judgments of the acceptability of consonant production.

## V. SUMMARY AND CONCLUSION

Two groups of listeners, sixteen auditors and sixteen viewer-auditors, made aesthetic judgments with reference to the production of certain consonant sounds in selected words spoken by seven college students with defective articulation. The listening groups were composed of members of a beginning course in speech problems.

Error scores of the two groups were determined by decisions rendered by five criterion judges, trained speech and hearing therapists actively engaged in speech correction. Error scores were computed on the basis of complete agreement, four out of five agreements, complete auditor agreement, and complete viewer-auditor agreement. The criterion judges rotated positions in a circle so that at times they were viewer-auditors and at other times auditors only.

The  $t$  scores determined on the basis of the above four standards were all non-significant at the .05 per cent level of confidence.

On the basis of the results of this investigation it is impossible to reject the null hypothesis, viz., There is no significant difference between the viewer-auditor and auditor group judgments of acceptability or non-acceptability of words spoken by college students with severe articulatory defects.



# WORKSHOP

## A HIGH SCHOOL COURSE IN ORAL INTERPRETATION

RUBY KRIDER

### AIMS OF THE COURSE

1. To encourage an understanding of and a delight for the best in literature.
2. To promote eagerness to share delight in literature.
3. To promote accurate thought getting, analysis, and synthesis of poetic and prose forms.
4. To develop a spontaneous response of voice and body.
5. To develop an emotional sensitiveness to literature.
6. To make every thought, every feeling, every image a vital experience.

### SUGGESTIONS TO THE TEACHER

1. Insist that selections assigned for study be read aloud in preparation for class.
2. Use only the best literature. Choose every selection with a definite purpose. Each selection must be on the emotional and mental level of the student.
3. Hold the student responsible for each element in oral interpretation, after you are sure he understands it.
4. The student must be made to realize that reading is for the purpose of communication, therefore he must keep in mind:
  - a. What he is reading.
  - b. To whom he is reading.

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5. There must be a sense of communication between the reader and his listener. This may be furthered by paraphrasing the selection for study.
6. The teacher should remember that she is to serve as a guide in leading the student, helping him to arrive at an interpretation which he can defend rather than encouraging him to imitate.
7. Even though the unit on Emotion is not given until later in the course, sincere feeling should be encouraged in the earlier lessons.

#### APPROACH TO THE STUDY OF ORAL INTERPRETATION

- A. Class discussion of factors causing uninteresting reading, such as:
  1. Monotonous tone.
  2. Hurried reading.
  3. Pedantic reading.
- B. Class discussion of the value of a study of oral interpretation:
  1. To the preacher.
  2. To the doctor.
  3. To the clubwoman.
  4. To any business or professional man or woman.

#### UNIT I

##### *Proper Grouping*

- A. Approach: Lead class to realize:
  1. The need for clear thinking and comprehension of thought content.
  2. The necessity of grouping words into ideas.
  3. The need for pausing between groups:
    - a. To give listener time to reflect on what has been read.
    - b. To give eye of the reader time to glance over the next group.
    - c. To give opportunity for an intake of breath.
- B. Procedure:
  1. Drill on grouping interesting material.
  2. Development of proper pausing habits.
- C. Suggested Selections:

"The Daffodils"

"Opportunity"

Shakespeare, "Hamlet to the Players"

Scott, "Lochinvar"

Scott, "Hunting Song"

## UNIT II

### *Central Idea*

- A. Approach: Consider all forms of art to discover that certain things are dominant while others are subordinate. Examples:
- Music
  - Architecture
  - Art
- B. Procedure:
1. Illustrate with a simple sentence such as, "I am going to drive down town tomorrow." Show how many shades of meaning this sentence could be made to convey by asking the reader the questions, Who? What? Where? When? How?
  2. Have students take a selection and list the words which introduce new ideas, contrasts, and comparisons. Avoid mechanical reading of these by thinking of the *idea* and not the emphasizing of certain words.
  3. Paraphrase to determine how the voice responds to an important idea.
  4. Paraphrase introductions to different stories for practice.
- C. Suggested Selections:
- Browning, "The Pied Piper"
  - Kilmer, "Experience"
  - Shakespeare, "Quality of Mercy"
  - Shakespeare, "Seven Ages of Man"

## UNIT III

### *Series of Thoughts Leading to a Climax*

- A. Approach: Encourage class to get the complete idea of a passage containing a series of word groups.
1. Choppy reading reveals lack of grasp of author's meaning.
  2. Mind must look forward to the end of the thought.
  3. Mental looking forward will cause the flexible voice to respond without conscious thought of inflection.



B. Procedure:

1. Illustrations of sustained thought:
  - a. Counting to a certain number.
  - b. Repeating alphabet to a certain letter.
  - c. Naming days of week, months of the year, etc.

The class will note in these illustrations that the voice spontaneously remains sustained until the end of the thought is reached.

2. Practice reading poetry. Train the mind to look forward through a sequence of ideas.
  - a. Voice must not fall at end of line of poetry unless thought ends there.
  - b. Falling of voice where thought is not complete is an indication that reader has not sensed a continuation of ideas.

C. Suggested Selections:

Masefield, "Sea Fever"

Kipling, "Recessional"

de la Mare, "The Mocking Fairy"

Browning, "The Pied Piper"

Shakespeare, *Julius Caesar*

Kipling's poem, "If," which is one long sustained sentence, furnishes an excellent test of the student's mastery of the principle.

## UNIT IV

### *Subordination and Inversion*

- A. Approach: Show how the meaning of much prose and poetry is not comprehended because the reader fails to recognize interrupting groups.

B. Procedure:

1. Have students read short passages containing interrupting or subordinate phrases. Insist that they:
  - a. Keep the main idea in mind.
  - b. Watch for the subject, predicate verb, and object.
  - c. Give subordinate groups the proper value vocally.

Begin with simple illustration, as: "Mr. Johnson, my history teacher, is also football coach." Follow with such illustrations as, "I would not enter on my list of friends (though graced with

polished manners and fine sense, yet wanting sensibility) the man who needlessly sets foot upon a worm."

2. Inversion:

Help the student:

- a. To rethink inverted group in the direct order.
- b. To handle this orally so that the audience may easily perceive the direct thought.

(Complex sentences should be used in this study).

Example: "Him the Almighty Power

Hurl'd headlong flaming from the ethereal sky."

Rethought, the reader would recognize and should make his listeners recognize the direct order: "The Almighty Power hurl'd him."

C. Suggested Selections:

Hale, "The Unfortunate Experiment"

Longfellow, "The Bell of Atri"

## UNIT V

### *Training the Voice to Convey Motive*

A. Approach:

Students must be led to realize the need for a wide range of voice, in order to avoid monotony in reading and to be able to project thought and feeling from the printed page. The voice must never be strained or forced. If thought is barren, there will seldom be any true vocal flexibility. If the reader fully understands the thought and desires to communicate, the voice will vary greatly in pitch.

B. Procedure: Show how the same word may be read in ways that will convey to the audience a variety of meanings. Ask the class to imagine the following and reply to each with "Oh":

1. Someone gives you a large box of candy.
2. You see a beautiful sunset.
3. You drop a valuable vase.
4. Someone gives you candy. You think, "You shouldn't have done that."
5. Someone pinches you.

C. Suggested Selections:

Shakespeare, "Hath a Dog Money?"

Funeral Oration, *Julius Caesar*

*The Merchant of Venice* (Act I, Scene III)

## UNIT VI

### *Emotional Reaction*

- A. Approach: Examination of literature to show importance authors have attached to emotion by giving a description of the emotion of characters.
- B. Procedure: In the beginning choose selections with simple emotions. Guide reader in:
  - 1. Drawing mental pictures around words and "tasting" the full flavor of each word.
  - 2. Recalling past experience to aid in interpretation of the emotion.
  - 3. Creating a genuine feeling.
  - 4. Sharing the feeling with the audience.
  - 5. Responding with entire body—not premeditated gesture.

NOTE: The emotion must be spontaneous—not forced or overdone. There should be a truly animated expression on the part of the reader.

C. Suggested Selections:

Martin, "The Apple Orchard in Spring"  
Carmen, "The Vagabond Song"  
Vandyke, "America for Me"  
Kipling, "Mother O'Mine"

## UNIT VII

### *Atmosphere*

- A. Approach: Examine poems of contrasting moods. Discover the mood or atmosphere of the poem as a whole. See what effect the rhythm of the poem has upon the mood. The reader must be in harmony with the atmosphere intended by the author.
- B. Procedure: Practice on short selections containing varying moods: joy, bitterness, pathos, humor, etc.  
Develop ability:
  - 1. To feel and hold the atmosphere throughout.
  - 2. To convey the atmosphere to the audience:
    - a. Through vocal response.
    - b. Through bodily response.

## C. Suggested Selections:

Browning, Song from "Pippa Passes"

Bunner, "One, Two, Three"

Tarkington, *Seventeen*

## UNIT VIII

*General Interpretation*

- A. Approach: All previous steps having been mastered, the remainder of the course may be spent in developing the reader's skill in creative interpretation. All elements are now to be developed into a unified whole.
- B. Procedure: Interpretation of different poetic and prose forms.
1. Poetic forms:
    - a. Lyric
    - b. Ballad
    - c. Epic
    - d. Narrative
    - e. Dramatic
  2. Prose forms:
    - a. Short stories
    - b. Orations
    - c. Essays
  3. Plays:
    - a. One-act plays
    - b. Scenes from longer plays
- C. Suggested Selections:
- Noyes, "The Highwayman"
- Browning, "How They Brought the Good News from Ghent to Aix"
- Tennyson, "Crossing the Bar"
- Milay, "God's World"
- Tennyson, "Break, Break, Break"
- The Ninety-first Psalm
- Shakespeare, *Julius Caesar* (Act I, Scene III)
- Lincoln, "Gettysburg Address"
- Hurst, *Humoresque*
- Suggested Books of Selections for Students:
- Knickerbocker, *Short Plays* (New York: Henry Holt and Company).

Lowther, *Dramatic Scenes from Athens to Broadway* (New York: Longmans, Green and Company).

McClay and Judson, *Story Essays* (New York: Henry Holt and Company).

Suggested Reference Textbooks for Teachers:

Babcock, *Handbook of Oral Interpretation* (Chicago: University Publishing Company).

Brown, *The Essentials of Reading and Speaking* (Belfast, Maine: Brown).

Clark, *Interpretation of the Printed Page* (Chicago: Row, Peterson and Company).

Drew, *Discovering Poetry* (New York: W. W. Norton).

Fuller and Weaver, *How to Read Aloud* (New York: Silver Burdette Company).

Gough, Rousseau, Cramer, and Reeves, *Effective Speech* (New York: Harper Brothers).

Johnson, *Modern Literature for Oral Interpretation* (New York: The Century Company).

Lowrey and Johnson, *Interpretative Reading* (New York: Appleton-Century).

McLean, *Oral Interpretation of Forms of Literature* (New York: E. P. Dutton and Company).

Parrish, *Reading Aloud* (New York: Thomas Nelson and Sons).

Raubichek, Davis, and Carl, *Voice and Speech Problems* (New York: Prentice-Hall, Inc.).

Sarett and Foster, *Basic Principles of Speech* (Boston: Houghton Mifflin Company).



## Book Reviews

JAMES GOLDEN

DANIEL WEBSTER AND THE SALEM MURDER. By Howard A. Bradley and James A. Winans. Columbia, Missouri: The Artcraft Press, 1956; pp. 231. \$3.50.

For years students of history and public address have praised Webster's eloquent summation in the White Murder Case. So impressed was Rufus Choate—who was present at the trial—that he called it "a more difficult and higher effort of the mind than the more famous 'Oration on the Crown.'" Samuel McCall, a notable lawyer and statesman, viewed the address as "the greatest ever delivered to an American jury." John Nichol, an English critic, spoke for many when he said "that he could hear the bones of the victim crack under the grasp of a boaconstrictor."

Against this background of praise for Webster's great effort, Professors Bradley and Winans have written their volume, *Daniel Webster and the Salem Murder*. As stated in the Preface, their purpose is not "to glorify Daniel Webster, but to present a more complete analysis of the case than has yet been published." In achieving this aim they "have brought to light a sizable body of material that has been undisturbed for many years in newspapers, pamphlets, letters, diaries and official records."

Such an approach is timely and is also refreshing to those who, like this reviewer, have learned the exciting details of the White Murder Case from the reconstructed speeches of Webster. Aware of Webster's practice of carefully revising his speeches after they were delivered, Professors Bradley and Winans have attempted, whenever possible, to rely upon the shorthand notes of the newspaper reporters. That this was not always an easy task was made clear by one reporter who complained of his inability to take notes during a certain afternoon session because the sheriff had forced him to give up his chair to a lady. Notwithstanding the fact that the shorthand notes were sometimes based upon memory, in the opinion of the authors they show with a remarkable degree of accuracy what Webster really sounded like in "the raw."

But the authors have done more than recreate, through the eyes of the reporters, the speeches Webster delivered as prosecuting attorney in this famous trial. They have given to the student of American public address a penetrating insight into the rhetorical methods that Webster employed on this occasion. This insight, which appears in Chapter IX, under the heading of "Webster Writes a Speech for Posterity," is presented in the form of footnotes—forty-nine in all. Here the authors not only clarify, but also analyze the validity of some of Webster's oft-quoted arguments and evidence. In the end the reader perhaps will agree with Winans who, while not disparaging the eloquence that permeates the speech, prefers to use such terms as *power*, *skill*, *shrewdness*, and *cleverness* in describing the performance.

An equally important contribution which this book makes is the description of the setting and background for Webster's address. Much of the testimony, both for the prosecution and the defense, is listed *verbatim*. Moreover, the brilliant arguments of Franklin Dexter of Boston, chief counsel for Frank and John Knapp, are presented in detail. One cannot help but feel that Dexter's summation—long overlooked by rhetoricians and historians alike—would be a worthy study for any student who appreciates close reasoning, convincing refutation, and the ability to marshal and interpret facts with clarity and force.

Another virtue of the book deserving special mention is the fact that it fills an important gap which has long existed in the accounts of the White Murder Case. Most historians—consciously or unconsciously—have created the impression that there was but one trial of Frank Knapp. What they have failed to point out is that the first trial ended in a deadlock because the jury could not agree. It was not until a second trial took place that Webster won his case against Frank Knapp.

Despite its many virtues, however, this volume also has several shortcomings; not the least of which is its organizational pattern. Why, for example, have the authors included several short chapters, two pages or less in length? Could not this material have been made more meaningful if it had been expanded or included in other chapters? In its present form it appears altogether too sketchy. Nor is it always clear where the testimony of the witnesses ends and the comments of the authors begin. A more judicious use of quotation marks would have enabled the reader to avoid this confusion.

In some respects *Daniel Webster and the Salem Murder* does not reach the level of distinction in content and style that characterizes the earlier writings of Professor Winans. Even so, it serves as a final and fitting tribute to his long and distinguished career. The book is soundly conceived, scholarly, and, above all, interesting. He who reads the dramatic story of the trial as it unfolds in these pages will be rewarded.

J. G.

INDEX TO THE *Quarterly Journal of Speech*, Volumes I to XI: 1915-1954.

Compiled by Giles Wilkeson Gray. Dubuque, Iowa: William C. Brown Company, 1956; pp. iii+338. \$5.00.

This is the full record of the first forty years of the original publication of the Speech Association of America. It is called an index. But it is also in a sense a guide to the history and the trends of speech education in the first half of the twentieth century. Here are the subjects, the personalities, the controversies, the past and present of the profession.

Part One concerns the original articles, the editorials, Forum items, news and notes, and the official reports of the Association. In Part Two are to be found book reviews and the leading essays in "New Books in Review" for recent years, giving a summary of a number of books on a single topic or related subjects.

This *Index* will be of great value to teachers, graduate students, and future researchers. By careful use of the subject classification it should be possible to discover most of what has been published in the *QJS* from the time of leaders like Winans, Woolbert, O'Neill, and Hunt, up to 1954. Indeed, whoever claims to have a specialty in the field of speech can no longer justify his ignorance about a particular article. It is now an easy matter to find when it appeared and the reaction it provoked.

Again, the *Index* will be of value to those who are sure they are discovering a great truth for the first time. It will demonstrate again and again that our predecessors were often thinking about the problems that still plague us—and that they frequently wrote about them with insight and thoroughness.

Most of all, the *Index* should be used by those who wish to write on matters still untouched. Research is for filling the gaps of knowledge. This index should be the tool for those who want to work on the unsolved problems. There are still scores of them crying for investigation. Why shouldn't all beginning graduate students be given the early assignment of listing ten "articles" not to be found in this index—as a means of getting them used to its value?

H. F. HARDING

*Ohio State University*

FORM AND IDEA IN MODERN THEATRE. By John Gassner. New York: The Dryden Press, 1956; pp. 257. \$4.50.

With his personal enthusiasm showing only slightly, in this, his most recent book, Professor Gassner attempts to arrive at a definitive statement concerning the nature of the modern theatre. The problem is approached via dominant, modern ideas regarding the function of the theatre. In addition to this examination of "ideas," the author discusses the manner in which they have influenced play structure, acting, stage architecture, and scenic decoration.

Although he accepts the modern theatre as a product of the last quarter of the nineteenth century, Gassner discerns its roots in the earlier efforts to break with the neoclassic tradition. He points out that its dominant idea, "freedom," grew out of the radical philosophy of the romantic theatre, and was initially channeled in the single direction of realism.

The next phase of the discussion involves a less routine consideration, namely, that, as a result of the realists' idea of theatre, the play form assumed a compactness and unity of time and place reminiscent of neoclassic play structure. In addition, Gassner notes that the discussion and argument of Ibsen and Shaw can be attributed to the free search for truth encouraged by this idea.

Realistic theatre, though never eliminated from the modern scene, ultimately lost its impetus, he argues, thus admitting the "second phase" of modernism. A chapter titled "From Realism to Expressionism" points out that the resultant anti-realistic or anti-naturalistic patterns have, for all of their surface differences, incorporated principles and elements of the realistic form. Moreover, they bear a similarity to realism because of their dedication to an ideal or idea—the search for truth. The only distinction is that there has been a shift to a different verity, a shift from "social reality" to "spiritual reality." The narrative and episodic epic theatre is singled out as an example of the most effective and long-lasting expression of this social reality.

In addition to this survey of the forms produced by the various modern ideas of a theatre, the reader will find a chapter concerning the problems that have accompanied their efforts to exist simultaneously within the realm of modern theatrical enterprise. This section, titled "Theatricalism and Crisis," calls attention to a prevailing "disharmony." Because of this, Gassner submits a plea for, not an added technique, but an idea of theatre that will result in a successful combination of the resources of the realistic theatre and those inherent in the re-theatricalized art of the anti-realists.



The final and most provocative chapter is dedicated, not to the nature of our contemporary theatre, but to what our theatre might be. It is a plea for "responsible artistry"—artistry not to be found in the purposelessness of eclecticism nor guaranteed by "any rigidly monistic attitude." The suggestion is made that the existing tendency to fuse the realistic and theatrical modes offers a promise of a revitalized theatre and significant advances in dramatic art. It is pointed out that audiences are capable of a multi-planned response, one that does not necessitate a rigid isolation of styles and forms; that they may "succumb to the illusion of reality at one point in the performance" and, moments later, unhesitatingly accept a highly theatrical effect or element. Similarly, they can "have the experience of feeling an action to be 'real' and 'theatrical' at the same time." The success of this combination is further assured by what the author calls the "law of conversion," or the tendency for a given mode to be converted to its opposite under certain circumstances.

Some readers may not view this book as the author's most noteworthy contribution to contemporary theatrical discussion. In that case, suspicion may well fall on its tendency to be repetitious, in spite of an avowed interest in a reasonable chronology, and overburdened with commonly accepted historical notation, at the expense of analysis and prediction. It should be noted, however, that, whatever questions are raised regarding the volume, it is an interestingly written departure from the traditional thematic discussions of the modern theatre. In fact, it goes a long way toward proving the inadequacy of the "content" approach. Furthermore, it tends to outstrip other books of its kind in references to form and idea as they exist in the American theatre.

LELAND ZIMMERMAN

*University of Florida*

ACTING IS BELIEVING. By Charles J. McGaw. New York: Rinehart and Company, Inc., 1955; pp. xii+177. \$2.75.

This is an excellent textbook for the actor and director, perhaps the best in its field. Seldom can one so wholeheartedly endorse the blurb: "A practical, informative and inspirational presentation of the Stanislavski method of acting that will enable the young actor to work toward creating believable characters in the theatre." For a teacher and director who considers a good portion of the so-called Stanislavski method "bushwa" and much of its exegesis "gobbledygook," this is pretty high praise.

In his preface Mr. McGaw (whose dissertation on William Winter, by the way, should be read by all serious students of drama) disclaims an interpretation of the "system"; rather, he attempts only to draw upon some of its aspects "that have proved to be practical in helping beginning actors develop an effective technique for bringing a character into existence on the stage." This he accomplishes in a stimulating fashion and with admirable clarity. Indeed, clarity seems to me the capstone of the book's virtues; and when we recall the vast wordage on acting and the unintelligibility of most expositions of Stanislavski, not to mention the master's own often-nebulous prose (or translation), we owe Mr. McGaw an especial vote of thanks.

This praise pertains particularly to the first two of the three parts of the volume, and particularly to Part One, "The Actor and Himself," a brief sixty-two pages. Here the author elucidates the famous Stanislavski theory of sensory recall: Exploring Your Inner Resources (to find an original experi-

ence in creating character), Remembering the Experience, Recalling the Experience, Using the Experience as a Basis for Action, and Inducing the Emotional Response.

Part Two, "The Actor and the Play," helps the actor to get into his part, the character, and the play, and discusses the interpretation of lines. Part Three contains a glossary of stage terms and brief essays on rehearsing the play and playing the part. In the Appendix there are two short plays for study and practice, Chekhov's *Proposal* and Tennessee Williams' *Long Stay Cut Short*.

Edward Gordon Craig's and Theodore Komisarjevsky's strictures of the Stanislavski system are no doubt still valid; but Mr. McGaw, in little space, infuses the old chestnut that acting is believing with new force and meaning. Part of his success is due to a series of top-notch brief exercises for the actor.

This reviewer will use the book in his acting classes.

ALBERT E. JOHNSON

Texas College of Arts and Industries

**SPEECH: IDEA AND DELIVERY.** By Charles W. Lomas and Ralph Richardson. Boston: Houghton Mifflin Company, 1956; pp. 281. \$3.25.

Finding an appropriate textbook for the beginning speech course is not easy. And with pyramiding enrollments, finding class time to use a textbook may soon be impossible. Professors Lomas and Richardson direct their new book, *Speech: Idea and Delivery*, toward this growing problem, as follows: "Our aim has been to write a book which can be studied, understood, and used without the need for extensive classroom discussion, so that in class students and instructor can concentrate on the actual business of speaking." Within certain clearly defined limits, the book does just this.

In terse, clearly outlined, highly readable exposition, generously sprinkled with illustrative pictures and diagrams, the authors present seven chapters, as follows: (1) "Approaching a Course in Speech," (2) "Using Your Own Ideas in Speeches," (3) "Using New Ideas in Speeches," (4) "Making Ideas Communicable," (5) "Organizing Speeches," (6) "Delivery," and (7) "Style: Ideas and Language." In refreshing contrast with the popular treatment of speech criticism as a separate subject, each chapter contains a section on criticism ("Criticizing Speeches for Organization," "Criticizing Delivery," etc.). Moreover, the exercises which follow each segment of instruction show an unusual focus on the particular skill to be exercised. Four speeches in the Appendix provide additional working materials.

Two features of the book are especially noteworthy. First, the "delivery" chapter is next to last, preceding only the chapter on style. Facing honestly the fact that students cannot learn at the outset all they need to know in order to give good speeches, the authors put development and organization first, with "just enough counsel . . . on the main qualities of good delivery to sustain and support the student until he reaches the more complete discussion of delivery in Chapter 6." Interesting also is the philosophy of delivery. On casual inspection the Table of Contents seems to suggest an emphasis on mechanics: "Bodily action—Gesture: fullness and completeness, meaning and timing, frequency and variety—Voice: loudness, distinctness, pitch, timing, intensity. . . ." The text makes clear, however, that "The single legitimate function of delivery is to help you communicate ideas" (p. 154); and that, for

example, "directness and communicative energy, coupled with a good idea, can make almost any audience unaware of a speaker's posture, however unusual" (p. 157).

Second, the authors disavow in the Preface any detailed emphasis on the general ends of speaking, choosing rather "to stress the universal elements or means of communication in speech: interest, clarity, and believability." Happily, there is no slighting of "ends" in the text itself: "1. Determining Your Purpose in Speaking" (marginal heading, p. 22), "Phrasing a Purpose Statement" (marginal heading, p. 26), "In speeches to stimulate . . ." (p. 149), "Patterns in Speeches to Entertain" (marginal heading, p. 151). Primary stress on the three elements named above is defended convincingly (p. 12) on the ground that they are common requisites, regardless of the ultimate goal. The reader may pause, however, over the almost strained avoidance of a one-by-one consideration of the general ends of communicative speaking.

Finally, this is not an all-things-to-all-people textbook. It contains no chapters on parliamentary procedure or television speaking. I could find no charts on the structure of the larynx or the inner ear. The user cannot, in short, thumb through the index and count on finding a complete treatment of his own private "must." The book does offer clear-cut, reasonable objectives for the first speech course, and an orderly, self-teaching, student-oriented line of study and activity for acquiring these objectives. I know of no other speech book that does this and does it well.

ROBERT L. BENJAMIN

San Diego State College

HELPING THE BIBLE SPEAK. By Johnnye Akin, Seth A. Fessenden, P. Mer-ville Larson, and Albert N. Williams. New York: Association Press, 1956; pp. 117. \$2.50.

In recent years seminary teachers have had difficulty in finding materials for the teaching of oral Bible reading. The best material for student preachers in learning to read the Bible aloud has been a chapter or two in homiletic textbooks or in general textbooks on oral reading. If some persons have felt that general oral interpretation books, with only a few adaptations, were adequate for this purpose, this new volume, *Helping the Bible Speak*, should prove otherwise.

The authors, for example, devote an entire chapter to the uniqueness of Eastern imagery and the problems involved in reading it, as compared with the more typical Western imagery. Another penetrating section deals with the special characteristic of Hebrew poetry—repetition of idea rather than of rhyme or meter. This careful analysis of Hebrew poetry as a literary form—especially concerning the parallelism and its significance—is most helpful.

Throughout the book a down-to-earth, common-sense approach is used. The writers, for example, have wisely emphasized the importance of knowing the precise meaning of a passage before attempting to read it, and have given practical suggestions—such as hints on matters of retranslation—for achieving this understanding. Moreover, emphasis is on communication rather than performance, and on communication of meaning, not merely of feeling. There is a nice balance between mechanical and psychological approaches to interpretation. By avoiding extremes, the authors discourage both artificiality and slovenly reading, and encourage cultivated naturalness and unobtrusive techniques and mechanics.

Of particular importance to clergymen is the chapter on "Making Your Purpose Clear." It carefully stresses a much neglected concept in the oral reading of the Bible. Perhaps it would be wise for every minister to think seriously about the matter of purpose as suggested here, every time he reads the Scripture.

Similarly, the analysis of the dramatic structure of the Bible as a whole is helpful in analyzing the material for reading aloud. The oral reader can even find inspiration as the authors describe how the Bible is "filled with action and splendor, in the best tradition of classic theatre." But it should be noted that the writers have attempted too eagerly to force the Bible into a neat dramatic structure and have made the Resurrection the major climax. Thus the book of *Revelations* and other comparable sections are anticlimatic. In fact, the authors' viewpoint relegates all of the New Testament after the four Gospel narratives, including the *Acts* and all of the *Epistles*, to a place of lesser importance. If one, therefore, views—as the authors do—this portion of the Bible as an epilogue, his oral interpretation will doubtless be affected.

Nevertheless, *Helping the Bible Speak* should have a wide appeal. It is simple and elementary, yet thorough and mature. Each phase of oral interpretation—mood, character, purpose, imagery and emotion, phrasing and pausing, pitch, quality, stress, volume, rate, rhythm, and variety—is adequately developed. And the Bible passages used to demonstrate the application of principles are always clear, interesting, and practical. Not only seminary teachers and students, but ministers already in the pulpit and laymen who merely read the Bible aloud at home, will find this book useful and stimulating.

W. CARSON LANTZ

Fuller Theological Seminary

I AM HAPPY TO PRESENT: A BOOK OF INTRODUCTIONS. Compiled by Guy R. Lyle and Kevin Guinah. New York: The H. W. Wilson Company, 1955; pp. 265. \$3.00.

"The Artful Introduction" is the title of the opening essay in an excellent anthology of speeches of introduction, compiled by Guy R. Lyle and Kevin Guinah. In these seventeen pages, the authors present the basic information needed by a chairman: what to say, how to say it, and how long to take. Their advice is both sound and refreshingly presented.

The book is divided according to the vocation of the person being introduced: stage and screen stars; authors and bookmen; business men; educators; journalists; lawyers; military men; clergymen; scientists and engineers; statesmen and politicians; and a catch-all group labeled "One of a Kind." Considering the ephemeral character of speeches of introduction, the compilers have done a remarkable job in gathering together not merely samples of introductions, but samples of *good* introductions. Here the reader finds speeches in moods both serious and gay, occasionally sentimental, but never maudlin. Some are formal, some extremely informal; some literary, some colloquial. All make good reading, and even the browser will be tempted to make notes of interesting devices or bits of humor which he might fit into his own next appearance in the role of chairman.

Not all the introducers are well-known, but the reader notes at once such familiar names as Deems Taylor, George Bernard Shaw, Samuel Clemens,

Elihu Root, Louis Nizer, Harry S. Truman, and Will Rogers, among many others. Yet the fame of the chairman does not mean that any particular speech will necessarily be better than one by a less well-known person. One of the better informal eulogies, for example, is John Buchanan's introduction of Augustus Hand, while Thomas R. Mulroy's witty presentation of Ilka Chase is a high point in the more whimsical parts of the book.

As a minor criticism, this reviewer found many of the introductory notes inadequate in giving the setting of the speech. More information might have been profitably presented about the audience and the occasion in order to help the reader evaluate the effectiveness of the speaker. While this deficiency is, perhaps, somewhat minimized by the fact that the book is addressed to neophyte speakers rather than to critics of public address, additional information would point up for the learner the necessity of planning speeches to suit the audience and the occasion.

This book will undoubtedly have a wide trade sale, and every teacher of speech may profitably add this collection of eighty-six short speeches of introduction to his library.

CHARLES W. LOMAS

*University of California at Los Angeles*

HANDBOOK OF SPEECH IMPROVEMENT. By Charles Kenneth Thomas. New York: Ronald Press Company, 1956; pp. 135. \$2.75.

There are three parts to this handbook and drillbook. Part One is a discussion centered around the phoneme and the variations within the phoneme, or allophones. Phonetic symbols are introduced here, classified, and explained.

In Part Two consonants are considered in detail. The plan with each sound is to explain how it is made, illustrate its formation with a diagram of the speech mechanism, and then present the sound in a word list showing initial, medial, and final positions. This is followed by drill lists contrasting the consonant in various combinations with other consonants. A group of sentences illustrating the sound conclude the discussion of that sound. As one might expect, this is the largest section of the book, using eighty-three pages.

Part Three deals with vowels and diphthongs, and follows the pattern outlined in Part Two.

An interesting item in the Index is the presentation of the phonetic symbols in "alphabetical" order. This apparent paradox is functionally helpful in locating the sounds.

The principal value of this book is in the splendid exercise materials designed to contrast speech sounds with one another. Such a contrast, the author claims, is essential for those "whose speech lacks accuracy or distinctness, fails to give the impression of a good social background, or suggests the patterns of a foreign language."

RAY E. KEESEY

*University of Delaware*

**SPEECH HANDICAPPED SCHOOL CHILDREN.** By Wendell Johnson, *et. al.* Revised Edition. New York: Harper and Brothers, 1956; pp. 575. \$4.50.

The book of which this is a revision was first published in 1948 and, according to the publisher, has been used by about four hundred colleges and universities. There is nothing in the revision to suggest any decrease in this popularity.

Several important changes have been made over the earlier volume. The chapters on stuttering and on public school remedial speech programs are considerably changed—drawing on more recent research and improved techniques and programs developed since 1948. The chapter on voice now is introduced with an eight-page orientation to acoustics. In this revised edition, phonetic symbols are still not used in illustrations of sounds, but the Appendix now gives basic information on phonetic symbols that many of us missed in the earlier volume.

Typical of the improved documentation found in this new edition is the chapter on cleft palate and cerebral palsy, now reinforced with fifty-six footnotes, as contrasted with the three footnotes in this chapter in the first edition. The format, too, is improved, with better quality paper and more legible print.

All chapters have received attention, with perhaps the least change noticeable in those concerned with articulation, hearing, and the clinical point of view in education.

With such careful revision, *Speech Handicapped School Children* continues as a valuable contribution to our discipline.

RAY E. KEESEY

*University of Delaware*

**TELEVISION AND RADIO.** By Giraud Chester and Garnet R. Garrison. Second Edition. New York: Appleton-Century-Crofts, 1956; pp. 652. \$6.50.

Any volume proposed as a textbook for the multifarious and ill-conceived radio and television curricula in American colleges and universities poses an immense problem for its authors. The exigencies of time itself render almost all volumes obsolete soon after their publication. The widely varying concepts of production, programing, acting, directing, announcing, writing, and management leave prospective authors a selective process awesome to contemplate. The fragmentation of courses, which has no inherent rhyme or reason, makes organization of material almost impossible. And finally, the professional illiteracy of all too many instructors who propose to train young men and women for television makes a little knowledge indeed a dangerous thing.

Giraud Chester and Garnet R. Garrison in this new edition of *Television and Radio* have done the very best job possible under these trying circumstances. They have taken the shotgun approach; that is, they have written a very long book which has a great deal of unrelated and miscellaneous material in it, but they have specifically presented to the prospective teacher in the Preface exceedingly helpful words concerning the use of the book in various courses and under various sets of conditions. Thus, portions of the book may be used profitably in fragmented courses at several levels in the college structure. The text of the book is approximately one hundred pages longer than that of its predecessor, and two entirely new chapters have been added, dealing particularly with television production and film in television.

The authors have chosen to deal with television and radio concurrently, and having made this decision have been entirely consistent in their treatment. Although this reviewer does not concur in the basic decision, he is forced to admit that the new edition of *Television and Radio* represents a generally satisfactory treatment. The authors have included some forty-five script excerpts for study and classroom use. In addition, there are the standard pictures of microphones, studios, etc., which probably will be useful for students who have never seen a microphone, a camera, or a studio.

This book, like its predecessor, is written in a concise and fact-packed style. While the tightness of the writing occasionally may cause material to slide by classes, and, incidentally, to slide by an inexperienced or inadequately trained instructor, properly used, it is an accurate, skillfully prepared, highly organized compendium which can be of great value in many classes, and is of enormous value as reference material.

Moreover, the book will continue to be useful in classes for a longer period of time than many of its contemporaries because of the care and foresight with which it has been written.

GEORGE L. ARMS

Station KETC, St. Louis

BASIC PUBLIC SPEAKING. By Paul L. Soper. Second Edition. New York: Oxford University Press, Inc., 1956; pp. 394. \$3.85.

Professor Soper highlights the significance of this revised edition of *Basic Public Speaking* when he remarks in the Foreword: "The most important changes are shifts in emphasis. Primarily, here is the greater prominence given to sense of communication, and a corresponding diminution of stress on mechanics as such."

No one would deny, least of all the author, that the first edition approached public speaking from a communicative point of view. In several ways, however, the revised edition reveals an even greater concern with a "sense of communication." The most notable evidence of this increased concern is the reorganization of Chapter V on outlining, and the inclusion of a new section in that chapter on "using the outline." This new section explains to the student that a speech outline is merely a tool for arranging his ideas and supporting material in some logical order; that in using the outline the speaker must make adaptations to meet specific conditions. A second important indication of the increased emphasis on a "sense of communication" is the omission of the unit in Chapter VII on "Techniques of Gestures."

Most of the other evidences of the larger emphasis on communication are of an oblique nature, and are difficult to relate in a brief review. It is an impression built up as a result of reading page after page in which the student of speaking is constantly kept aware of the fact that the most important things are the speaker's ideas, his listener, and the stimulation of responses to these ideas on the part of the listener.

Other minor changes include new pictures for illustrative purposes, a new unit on comparison and contrast, a reorganization of the treatment of examples, an explanation of tests for the use of examples in persuasive speeches, a reworked section on statistics, a vowel chart, and a rewriting of the Appendix on leading and participating in group discussion. One change that this reviewer finds difficult to understand is the exclusion of suggested assignments

and collateral readings from the ends of several chapters. These seemed beneficial, and a consistent policy in omitting them has not been followed.

In essence, this revised edition of *Basic Public Speaking* is only slightly changed from an original work that was interestingly and clearly written, logically and practically organized, and sound in its basic philosophy.

BERT E. BRADLEY

University of Richmond

#### MORE BRIEFLY NOTED

ENGLISH PRONOUNCING DICTIONARY. By Daniel Jones. Eleventh Edition. New York: E. P. Dutton and Company, 1956; pp. xlv+538. \$5.00.

Completely revised and reset, and enlarged by the addition of some 1,350 new words, this eleventh edition and twenty-seventh printing of Jones' well-known *Dictionary* will be welcomed by teachers of speech, both as a teaching and as a research tool.

The work now includes over 58,000 words, including 14,600 proper names. In addition, more detailed information concerning many words, especially the proper names, has been provided, and certain inconsistencies in arrangement and presentation have been corrected.

Pronunciations are, of course, those "of Southern English people who have been educated at the public schools," and are given in IPA symbols. The section of the Introduction dealing with phonetic transcription has been completely rewritten, and a glossary of technical phonetic terms used in the Introduction and Explanations has been appended. Of especial interest is the fact that the accepted pronunciation of surnames, in cases where the spelling is not a safe guide, has been ascertained from persons bearing the name.

PRACTICAL SPEECH. By H. Keith Slothower. Dubuque, Iowa: William C. Brown Company, 1956; pp. vii+66. \$1.60.

This text-handbook, prepared for use in the fundamentals course on the college and junior college level, is designed to emphasize "the principles of effective speaking in a practical manner by bringing each student into direct contact with them in relation to his own needs and abilities."

In addition to chapters on vocal and physical delivery, choosing the topic, organizing the speech, and using language, separate chapters are devoted to rhythm and oral reading. In connection with the latter, there are ten pages of selections for practice. Principles advanced in the text are summarized and vivified in a summary chapter titled "Practical Hints for Effective Speaking."

Sixteen oral assignments for use in a fundamentals course, a selected bibliography, and a collection of rating sheets are also included.





# NEWS AND NOTES

FRANKLIN R. SHIRLEY

## ASSOCIATIONS

The annual SOUTHERN SPEECH ASSOCIATION convention this year is April 1 to 5, at Athens, Georgia. The forensics tournament will be Monday, April 1, to Wednesday, April 3. The Congress of Human Relations takes place Thursday and Friday. Convention business meetings begin on Wednesday, April 3, but the official opening is Thursday, April 4, at 9:00 a.m. Place of meeting, eating, and sleeping will be the magnificent new air-conditioned Center for Continuing Education on the campus of the University of Georgia.

The program this year offers diversity, but stresses unity. On the one hand, those in specialized fields will find much to interest them. For example, including their workshop, forensics teachers will be directly concerned with eight section meetings and three general-sessions speeches. Speech therapists will be especially interested in five section meetings, three general-session speeches, and a workshop. High school teachers will take part in the forensics workshop (integrated into the forensics tournament), the theatre workshop, and at least five section meetings.

But, on the other hand, the essential unity of the field is emphasized. In the second general session, titled "We Are Speech," forensics, dramatics, and speech correction will be represented. In the third general session speakers for such contiguous areas as group dynamics, linguistics, information theory, special education, and educational TV and radio will talk to the subject, "We Are Speech, Too."

Third Vice-President Don Streeter reports that plans for the Tournament and Congress are well under way. New rules, designed to equalize participation between high school and college students, will be in force, and some of the rounds of debate, in response to popular demand, will be experimental in nature.

Rules and regulations for the Tournament and Congress will be mailed in February. Entries, addressed to Dr. Don Streeter, Memphis State College, are due March 15.

In Georgia, in April, let's have a great outpouring of Southern speech teachers and students. There couldn't be a better time to combine relaxation, information, and inspiration.

## APPOINTMENTS AND PROMOTIONS

Sally M. Gearhart, who received her Ph.D. degree from the University of Illinois last summer, has been appointed director of drama at Stephen F. Austin State College.

August Staub, assistant technical director at Louisiana State University last year, has accepted a position at Eastern Michigan College, Ypsilanti.

Edna Sorber, who for the past several years has been at Southwestern College in Winfield, Kansas, is now teaching fundamentals and assisting in debate at Stephen F. Austin State College.

Jack Sloan, who recently earned his M.A. degree in speech and drama at the University of Alabama, is now teaching at Bowdoin College in Maine.

C. Wesley Lambert, formerly of the staff of Station WKNX-TV, Saginaw, Michigan, has been appointed television producer at the Louisiana State University Television and Film Center.

Bob Cowles, a graduate of Marietta College, now has an assistantship coaching freshman debate at Bowling Green State University in Ohio.

George H. Gunn, formerly of State Teachers College, Fredonia, New York, has been appointed assistant professor of speech at Louisiana State University. He is teaching courses in voice science and audiology.

Richard Douthit, who has been doing graduate work at Louisiana State University, has accepted a position at the University of North Carolina.

Mrs. Kit Charles, at present a teaching assistant at the University of Texas, has also taught at Texarkana College and Trinity University. More recently she served as publications director for the Southern Union Gas Company in Dallas.

Irene Huenefeld, formerly director of art in the Clayton, Missouri, public schools, and instructor at Washington University in St. Louis, has been appointed assistant professor of speech at Louisiana State University, where she is teaching courses in costuming.

Harry Jones, who has been teaching at Rockhurst College, is now a teaching assistant at the University of Texas.

Kenneth G. Wilkens, who received his Ph.D. degree from Northwestern University in 1954, has resigned from the staff of St. Olaf College in Minnesota, to become assistant professor of speech at the University of Texas.

#### PERSONALS

Maurine Amis, instructor in speech correction at the University of Texas, spent part of last summer visiting universities in the North and East under a grant from the Hogg Foundation for Mental Health.

Giles W. Gray, professor of speech at Louisiana State University, was on sabbatical leave during the first semester.

G. Allan Yeomans, head of the department of speech at Howard College, and Donald Graham, director of debate at Northwestern Louisiana College, are attending Louisiana State University this year on Danforth grants.

William Bryce Evans of Clarke College, Newton, Mississippi, is pursuing graduate work in speech at Louisiana State University this year.

Howard W. Townsend, associate professor of speech at the University of Texas, served as consultant and instructor for the annual Distributive Education Conference and Institute, held at the Hilton Hotel, San Antonio, Texas, during the first ten days of August.

Edith Dabney, retired associate professor of speech at Louisiana State University, is now living in Jefferson City, Missouri.

Don Williams, director of forensics and instructor in radio and television at the University of Texas, worked with Austin's local radio-TV station, KTBC-TV, during the past summer.

During the summer Don F. Blakely, technical director at Louisiana State University, served as co-director of the Michiana Summer Theatre in Michigan City, Indiana.

## FORENSICS

The Oratorical Association at the University of Texas is again sponsoring an intercollegiate program in debate and forensics, an intramural program, and several prize contests in oratory, debate, and declamation. Last year the University was represented in more than 231 rounds of debate with 66 colleges and universities from 25 states. The University also competed in an international debate with a team representing Sweden and Denmark. The biggest victory for the squad was the clean sweep at the twenty-fifth annual Missouri Valley Forensic League Tournament. Over 300 students representing 33 different campus organizations participated in the intramural program last year.

The Carolina Forensics Tournament was held at the University of South Carolina on November 8, 9, 10. Seventeen colleges and universities were represented by 48 teams. The University of Miami won first place, and the University of Florida was second.

Twelve teams representing Duke, South Carolina, Georgetown, Richmond, Virginia, Pittsburgh, Appalachian State, Gardner-Webb, and Wake Forest participated in the fifth annual Pi Kappa Delta Novice Tournament held at Wake Forest College in November. First place was won by Georgetown, and second place by the University of Virginia. At the first annual Dixie Classic Tournament held at Wake Forest in December, Florida finished first and Duke second. Twelve schools participated.

## SPEECH THERAPY

During the past summer Jesse Villarreal, director of the speech clinic at the University of Texas, directed a research project supported by the Hogg Foundation and aimed at working out a profile of language development for use with children with delayed speech. Particular attention was given to the measurement of the sound system and of intelligibility. Preliminary forms of the profile have been used in Hogg Foundation projects in speech therapy at Southwest Texas State Teachers College and Texas Christian University. Dr. Villarreal also served as consultant in speech pathology to the Division of Maternal and Child Health of the Texas State Health Department, where he assisted Ernest Rolston in preliminary planning for a proposed program of assistance for children with repaired cleft palates and for families of preschool children with hearing difficulties.

The Davison School of Speech Correction in Atlanta, opened school in September in a new building containing classrooms, a recreation room, office space, and increased boarding facilities.

Some sixty speech and hearing therapists met at Southwest Texas Teachers College, San Marcos, on Saturday, September 29, and organized the Texas Speech and Hearing Association. The following officers were elected: president, Jack Bangs, director of Speech and Hearing Center, University of Houston; vice-president, Elizabeth Bradley, supervisor of oral-deaf classes, Fort Worth public schools; secretary, Mac Mosley, speech therapist, Gladewater, Texas; treasurer, Lennart L. Kopra, Speech and Hearing Clinic, University of Texas.

Tulane University has announced the inauguration of a program leading to the degree of Master of Science in Speech Correction and Audiology, beginning with the 1957 summer session. This program is being offered through the co-operation of the School of Medicine, the Graduate School, and the

College of Arts and Sciences. Most of the courses will be taught by the staff of the Speech and Hearing Center, which is part of the Department of Otolaryngology in the medical school. The facilities of the Center will also be available for clinical work.

#### DEPARTMENTS

During the spring of 1956, five distinguished professors in the speech field visited the University of Texas for a week each, during which time they advised and lectured for the staff, students, and the public. The guest professors were : Henry H. Bloomer, University of Michigan; Raymond Carhart, Northwestern University; Orville A. Hitchcock, State University of Iowa; W. Norwood Brigrance, Wabash College; and Magdalene Kramer, Teachers College, Columbia University.

#### THEATRE

The Wake Forest College Theatre inaugurated drama on the new campus in Winston-Salem with an arena production of *The Innocents*. Since the Arts Center which is to house the theatre has not yet been built, an arena theatre has been erected in the library. Winston-Salemites responded well to the six-night run and provided a good audience for each night. Future productions include: *Antigone*, December 7-13, and three one-act plays, including a children's play, January 11-12.

The department of speech, in conjunction with the women's physical education department of Texas Tech presented William Saroyan's *The Circus* on October 15 and 16.

Forty-one members of the Wake Forest College Theatre chartered a Queen City Coach to Washington on December 1, to see the Broadway road show production of Tennessee William's *Cat on a Hot Tin Roof* and Moliere's *Tartuffe*.

Jean Starr Wiksell is directing the Baton Rouge Children's Theatre for the ninth year. The first production was *The Clown Who Ran Away*. Mrs. Wiksell is also serving for the nineteenth year as consultant on puppetry for the Junior Leagues of America.

**SOUTHERN SPEECH ASSOCIATION**  
**SUSTAINING MEMBERS**  
as of February 15, 1957

**ALABAMA**

**ANNISTON**

*Anniston City Schools:*  
Loretta G. Brown

**AUBURN**

*Alabama Polytechnic Institute:*  
Frank B. Davis  
William P. Dorné  
Donald Harrington  
William S. Smith

**BIRMINGHAM**

515 S. 55th St.:  
Carolyn F. Clifton  
*Birmingham-Southern College:*  
M. Fred Evans  
*Phillips High School:*  
Ottie Huff  
*Howard College:*  
G. Allan Yeomans  
*Jones Valley High School:*  
Colleen Casey

**COLUMBIANA**

*Shelby Co. High School:*  
Barbara Joiner

**MAXWELL AIR FORCE BASE**

Joseph H. Mahaffey  
F. A. Cartier

**MONTEVALLO**

108 Highland:  
A. J. Kochman  
*Alabama College:*  
John R. Ellery  
Laura F. Wright

**UNIVERSITY**

*University of Alabama:*  
Ollie L. Backus  
Allen Bales  
Frances Beckelheimer  
Lillian O. Dubin  
Mary V. Dearstone  
Annabel Hagood  
T. Earle Johnson  
Edwin W. Martin  
H. Hardy Perritt  
Louise M. Ward  
Elizabeth Webster  
Jean A. Wilson

**ARKANSAS**

**BATESVILLE**

*Arkansas College:*  
Doris Hammett

**CONWAY**

*Arkansas State Teachers College:*  
Leona Scott

Mary K. Sands  
*Velonia High School:*  
Mrs. Paul Howenton

**FAYETTEVILLE**

*University of Arkansas:*  
Virgil L. Baker  
Leslie Davis  
Blair M. Hart

**FORT SMITH**

*Ft. Smith High School:*  
Mrs. John A. Holt

**HOT SPRINGS**

*School of Speech Correction:*  
Jimmie Lee Rapley  
*Public Schools:*  
Mary E. Miller

**JONESBORO**

*Arkansas State College:*  
Richard D. Meyer

**LITTLE ROCK**

*Central High School:*  
Alberta Harris  
Marguerite P. Metcalf  
*State Dept. of Education:*  
Mary L. McDowell

**SEARCY**

*Harding College:*  
Evan Ulrey  
Richard Walker

**FLORIDA**

**CORAL GABLES**

*University of Miami:*  
William L. Shea  
Eugene White

**DELAND**

*Stetson University:*  
Mary L. Gehring  
Charles S. Ritter

**GAINESVILLE**

*University of Florida:*  
H. P. Constans  
Robt. L. Crist  
Dallas C. Dickey  
Douglas W. Ehninger  
Lester L. Hale  
Richard D. Hutto  
Margaret C. McClellan

W. M. Parrish

Alma Sarett

Roy E. Tew

J. Clark Weaver

**JACKSONVILLE**

*Robert E. Lee High School:*  
Eunice Horne

## FLORIDA—Continued

## MIAMI

*Jackson High School:*  
Bertha Hunt  
*Miami Beach High School:*  
Nancy J. Weir

## PENSACOLA

*Naval School of Aviation Medicine:*  
Gilbert C. Tolhurst

## ST. PETERSBURG

*St. Petersburg Junior College:*  
Roberta Buchanan

## TALLAHASSEE

*Florida State University:*  
Paul L. Davee  
C. W. Edney  
Gregg Phifer  
Thomas R. Lewis  
L. L. Schendel

## TAMPA

*Florida Christian College:*  
Bob F. Owen  
*H. P. Plant High School:*  
Mrs. L. C. Harwood

## GEORGIA

## ATHENS

*475 Bloomfield:*  
Robert F. Patterson  
*University of Georgia:*  
Stanley Ainsworth  
Leighton Ballew  
Paul Camp  
Arthur J. Fear  
Harold Luper  
James E. Popovich

## ATLANTA

*Davison School of Speech*  
*Correction:*  
Louise Davison  
Mrs. B. F. Market III  
*Emory University:*  
Richard G. Maher  
George A. Neely  
*Jr. League School of Speech*  
*Correction:*  
Claude Hayes  
Virginia G. Baird  
*State Department of Education:*  
Mamie J. Jones

## AUGUSTA

*Paine College:*  
Rebecca Sue Craig  
*Provost Marshal Generals School:*  
Burton H. Byers

## GEORGIA—Continued

## DECATUR

*Agnes Scott College:*  
Roberta Winter  
Frances K. Gooch

## MACON

*Mercer University:*  
Helen G. Thornton  
*Wesleyan Conservatory:*  
Mary Pate  
Ruth Simonson

## VALDOSTA

*Valdosta State College:*  
Louise A. Sawyer

## ILLINOIS

## URBANA

*7 Montclair Road:*  
Orville C. Miller

## IOWA

## IOWA CITY

*University of Iowa:*  
Lois Ann Brien  
Orville Hitchcock

## DUBUQUE

*University of Dubuque:*  
Thomas Olbricht

## WAVERLY

*Wartburg College:*  
Robt. G. Smith

## KANSAS

## KANSAS CITY

*504 Pierce St.:*  
Mrs. Samuel T. Coker  
Mrs. Rich. A. Sanderson

## MANHATTAN

*Kansas State College:*  
John L. Robson

## WICHITA

*Institute of Logopedics:*  
Martin F. Palmer

## KENTUCKY

## GEORGETOWN

*Georgetown College:*  
Rena Calhoun  
Orlin R. Corley  
Mrs. Rich. Sanderson  
Thomas L. Tedford

## HOPKINSVILLE

*Hopkinsville High School:*  
Eugene Gough

## LEXINGTON

*Lafayette Sr. High School:*  
Thelma Beeler

## KENTUCKY—Continued

## LOUISVILLE

*Southern Baptist Theological  
Seminary:*  
Charles McGlon

## MURRAY

*Murray State College:*  
J. Albert Tracy

## PRINCETON

*Caldwell County High School:*  
Dale Faugh

## RICHMOND

*Eastern Kentucky State College:*  
Pearl Buchanan

## WILMORE

*Asbury College:*  
Gladys Greathouse

## WINCHESTER

*Winchester High School:*  
Mrs. Neville McCracken

## LOUISIANA

## BATON ROUGE

*Istrouma High School:*  
Agnes D. Nelson  
*Louisiana State University:*  
Sharon Ann Anthony  
Waldo W. Braden  
Clinton Bradford  
Cordelia C. Brong  
Giles W. Gray  
Charles L. Hutton, Jr.  
Francine Merritt  
Owen M. Peterson  
Lucile Ruby  
Claude Shaver  
Wesley Wiksell  
C. M. Wise

## GRAMBLING

*Grambling College:*  
Floyd L. Sandle

## LAFAYETTE

*Southwestern Louisiana Institute:*  
Albert C. Capuder  
H. Waldo Wasson

## MONROE

*3503 De Sinad:*  
George C. Bryan  
*Neville High School:*  
Sammy R. Danna

## NATCHITOCHES

*Northwestern State College:*  
Edna West  
Irma Stockwell

## LOUISIANA—Continued

## NEW ORLEANS

*New Orleans League for Better  
Hearing:*  
Stewart W. Millar  
*Orleans Parish Corrective Speech  
Dept.:*  
Alida Dureau  
Rosemary Calongne  
Patricia Gex  
Loretta Burke  
*Tulane University:*  
Maurice Joseph  
Jeannette Laguaite  
Monroe Lippman

## PINEVILLE

*Louisiana College:*  
Frank D. Bennett

## RUSTON

*Louisiana Educational TV  
Commission:*  
E. Wayne Bundy

## MARYLAND

## ANNAPOLIS

*Kennedy Point:*  
Mark H. VonRedlich

## COLLEGE PARK

*University of Maryland:*  
E. T. Starcher

## MICHIGAN

## ANN ARBOR

*University of Michigan:*  
G. E. Densmore

## EAST LANSING

Donald H. Ecroyd

## MISSISSIPPI

## CLINTON

*Mississippi College:*  
Nellie Magee  
Hollis B. Todd  
Mrs. H. B. Todd  
John W. Wills

## COLUMBUS

*Mississippi State College for  
Women:*  
Harvey Cromwell

## ELLISVILLE

*Jones Co. Jr. College:*  
M. R. Carter

## FRENCH CAMP

*French Camp Academy:*  
A. M. Jones

## GREENWOOD

*102 Harris St.:*  
Mrs. R. L. Roberts

## MISSISSIPPI—Continued

## HATTIESBURG

*Mississippi Southern College:*

Paul Brandes  
Marilyn Brown  
Don George  
Gilbert Hartwig  
Robt. L. McCroskey  
Roland Oeslerreich  
Thomas R. Long  
Obra Quave  
Robert Peters  
Robert M. Treser  
M. L. Turney  
Gerard Wagner  
*Hattiesburg High School:*  
Evelyn Steadman  
*Wm. Carey College:*  
Clara Axie Dyer

## HAZLEHURST

*Hazlehurst High School:*  
Joyce Nicholson

## JACKSON

*Central High School:*  
Emmy Lou Patton  
*Provine High School:*  
Sue Longest  
*State Board of Health:*  
Ada Weisinger

## LONG BEACH

*Long Beach High School:*  
Word Guild

## MAGEE

*Magee High School:*  
Lillian Finch

## MERIDIAN

*Meridian Junior College:*  
J. C. Brown

## POPLARVILLE

*Pearl River Junior College:*  
Anne Daniel

## RAYMOND

*Hinds Junior College:*  
Fred L. Brooks, Jr.

## UNIVERSITY

*University of Mississippi:*  
Joseph Baldwin  
Byrne Blackwood  
Robert B. Cade  
Charles M. Getchell  
John E. Paul

## NORTH CAROLINA

## CHAPEL HILL

*University of North Carolina:*  
Norman W. Mattis  
Richard P. Douthit

## DAVIDSON

*Davidson College:*  
Raymond W. Tyson

NORTH CAROLINA—Continued  
DURHAM

*Duke University:*  
Joseph C. Wetherby

## GREENSBORO

*Greensboro College:*  
Charlotte White

## MARS HILL

*Mars Hill College:*  
Harley E. Jolley

## WINSTON-SALEM

*Wake Forest College:*  
Franklin R. Shirley

## RALEIGH

*North Carolina State College:*  
L. Swain

## RILEY

*107 Shepherd St.:*  
Margaret K. McIntosh

## OHIO

## COLUMBUS

Donald L. McConkey

## GRANVILLE

*Denison University:*  
Lionel Crocker

## OBERLIN

*Oberlin College:*  
Robert Gunderson

## PENNSYLVANIA

## PHILADELPHIA

*Temple University:*  
Delwin Dusenbury

## SOUTH CAROLINA

## COLUMBIA

*University of South Carolina:*  
Merrill G. Christophersen

## GREENVILLE

*State Park Rd.:*  
Ethel Leach  
*Greenville Hearing Center:*  
J. A. Faber  
*Furman University:*  
Sara Lowrey  
Dorothy Richey  
*Bob Jones University:*  
Joyce C. Parks

## SOUTH DAKOTA

## TABOR

*408 16th Avenue:*  
Hazel Abbott

## TENNESSEE

## CHATTANOOGA

*Chattanooga Speech and Hearing Center:*  
J. Dale Welsch  
*Baylor School:*  
Conrow Miller



## TENNESSEE—Continued

## FOUNTAIN CITY

*Central High School:*  
Alberta Ahler

## JACKSON

*Tenn. State Dept. of Health:*  
Jean Gilford  
*West Tennessee Speech and Hearing Clinic:*

Betty J. Caraway

## JEFFERSON CITY

*Carson-Newman College:*  
R. F. Conklin, Jr.

## JOHNSON CITY

*E. Tennessee State College:*  
Chase Winfrey

## KNOXVILLE

*University of Tennessee:*  
Paul L. Soper  
Rosemary Sherrod

## LEBANON

214 N. Cumberland St.  
May G. Rousseau

## MEMPHIS

3206 Poplar:  
Mrs. Ellis Jack  
*Central High School:*  
Rebekah Cohen  
*Humes High School:*  
Helen Lochrie  
*Tech. High School:*  
Betty May Collins  
*Memphis State College:*  
Evelyn Kempe  
Don Streeter  
*Messick High School:*  
Freda Kenner  
Joyce Pugh  
*Southside High School:*  
Laura Warne  
*Treadwell High School:*  
Mary Eleanor Cooley

## NASHVILLE

*Belmont College:*  
Marjory Bunyard  
Howard Pelham  
Susan Estes  
*David Lipscomb College:*  
Carroll Ellis  
Donald P. Garner  
*Vanderbilt University Hospital:*  
Freeman McConnell  
*Vanderbilt University:*  
Dwight L. Freshley  
K. W. Pauli  
Joseph E. Wright

## SEWANEE

*University of South:*  
Wofford K. Smith

## TEXAS

## ABILENE

*McMurray College:*  
W. K. Clark  
*Abilene Christian:*  
Fred Barton  
Rex B. Kyker

## AMARILLO

*Senior High School:*  
Mrs. N. N. Whitworth

## AUSTIN

*University of Texas:*  
Maurice Amis  
Thomas A. Rouse  
Howard W. Townsend  
Jesse J. Villarreal  
Donald M. Williams

## BELTON

*Mary Hardin Baylor:*  
Norman P. Crawford

## BROWNWOOD

*Howard Payne Univ.:*  
McDonald Held

## CANYON

*West Texas State College:*  
Crannell Tolliver

## COLLEGE STATION

*Texas Agricultural & Mechanical College:*  
Lee J. Martin

## DALLAS

*Southern Methodist University:*  
Peggy Harrison  
Edyth Renshaw  
Harold Weiss

## DENTON

*Texas State College for Women:*  
Earl C. Bryan

## FORT WORTH

*Texas Wesleyan College:*  
H. B. Brous

## HOUSTON

*University of Houston:*  
Otis M. Walter  
Genevieve Arnold  
R. T. Velkin  
Tom C. Battin  
Patrick Welch  
Dept. of Speech

## KINGSVILLE

*Texas College of Arts & Industry:*  
Jack P. Clark

## TEXAS—Continued

## LUBBOCK

*Texas Technological College:*

James E. Brennan

P. Merville Larson

Anna Jo Pendleton

## NACOGDOCHES

*Stephen F. Austin State College:*

Robert B. Capel

## SAN ANTONIO

*St. Mary's University:*

Aloysius J. Blume

## SAN MARCOS

*Southwest Texas State Teachers College:*

Elton Abernathy

Bill Dibrell

## SEQUIN

*Texas Lutheran College:*

Gene Reynolds

## WACO

*Baylor University:*

Chloe Armstrong

Glenn R. Capp

Mrs. G. R. Capp

Cecie May Burke

Lola Walker

## WICHITA FALLS

*Midwestern University:*

Jennie L. Hindman

Fred Tewell

*Senior High School:*

Paul E. Pettigrew

## VIRGINIA

## CHARLOTTESVILLE

*University of Virginia:*

J. Jeffery Auer

Helen Burr

Robert C. Jeffrey

George P. Wilson, Jr.

## HARRISBURG

*Madison College:*

Mary E. Latimer

## PETERSBURG

*Virginia State College:*

Bernardill F. Dabney

## RICHMOND

*University of Richmond:*

Burt Bradley

## ROANOKE

*Hollins College:*

Jack Andrews

## OFFICERS OF STATE ASSOCIATIONS — 1956-1957

### ALABAMA

President ..... Don Harrington, Alabama Polytechnic Institute  
 First Vice-President ..... Mary Jo Luther, Howard College  
 Second Vice-President ..... Dorothy Walker, Shades Valley High School,  
 Birmingham  
 Third Vice-President ..... Mary Poore, Birmingham Public Schools  
 Secretary-Treasurer ..... Andrew J. Kochman, Alabama College  
 College Representative to SSA ..... Don Harrington, Alabama Polytechnic Institute

### ARKANSAS

President ..... Mrs. John A. Holt, Fort Smith Senior High School  
 First Vice-President ..... Margaret Montague, Fort Smith Junior College  
 Second Vice-President ..... Fred Koontz, College of the Ozarks  
 Third Vice-President ..... Leona Scott, State Teachers College  
 Executive Secretary ..... M. Blair Hart, University of Arkansas  
 Representative to SSA ..... Mrs. John A. Holt, Fort Smith Senior High School

### FLORIDA

President ..... Lena R. McClure, Robert E. Lee Jr. High School, Miami  
 First Vice-President ..... Jack Benson, University of Miami  
 Second Vice-President ..... Paul Davee, Florida State University  
 Secretary-Treasurer ..... L. L. Schendel, Florida State University  
 College Representative to SSA ..... Eugene White, University of Miami  
 Elementary-Secondary Representative to SSA ..... Ann Hardin, Dunedin  
 Editor ..... McKenzie Buck, University of Florida

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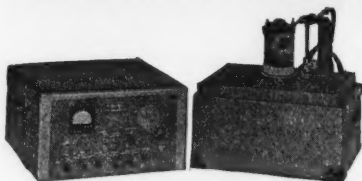
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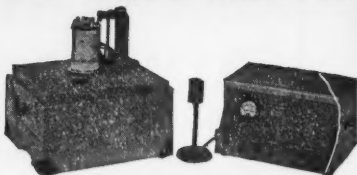
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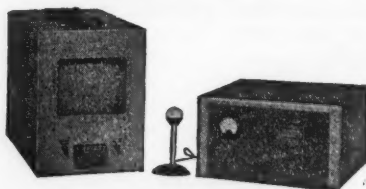
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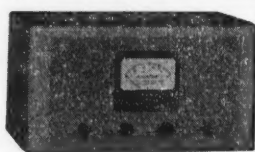
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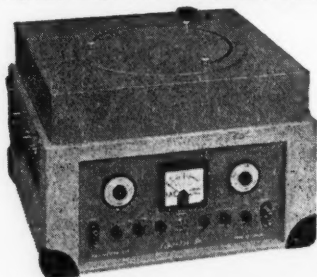
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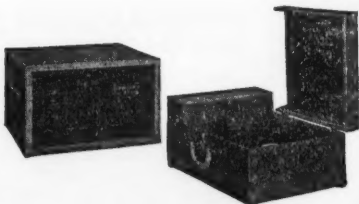
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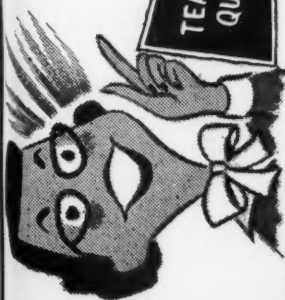
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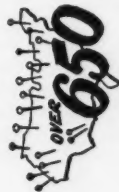


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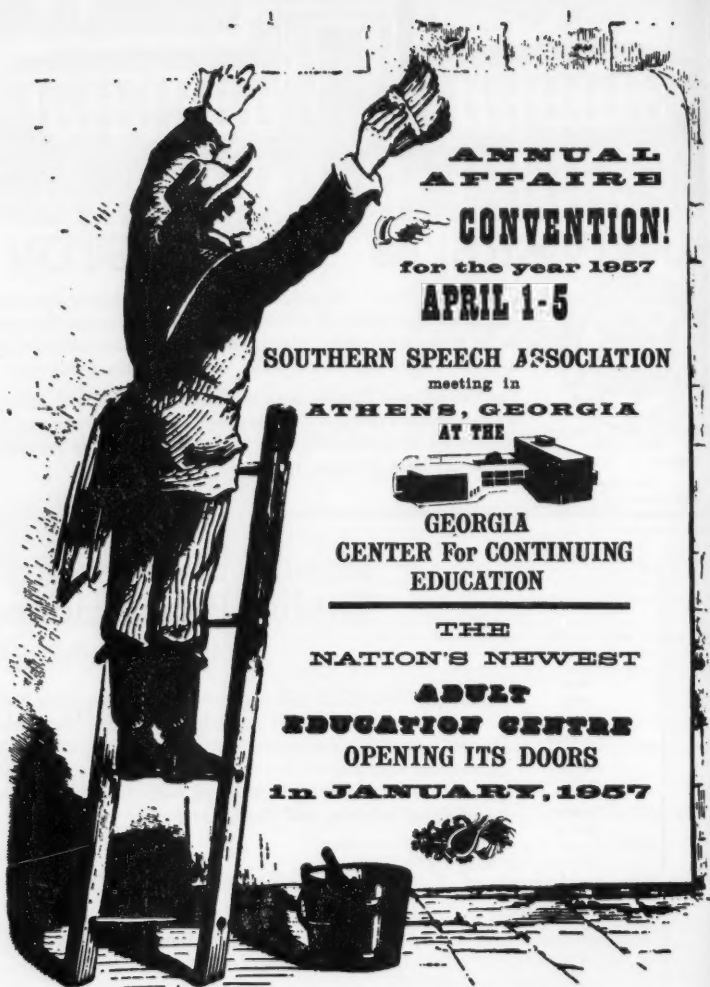
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